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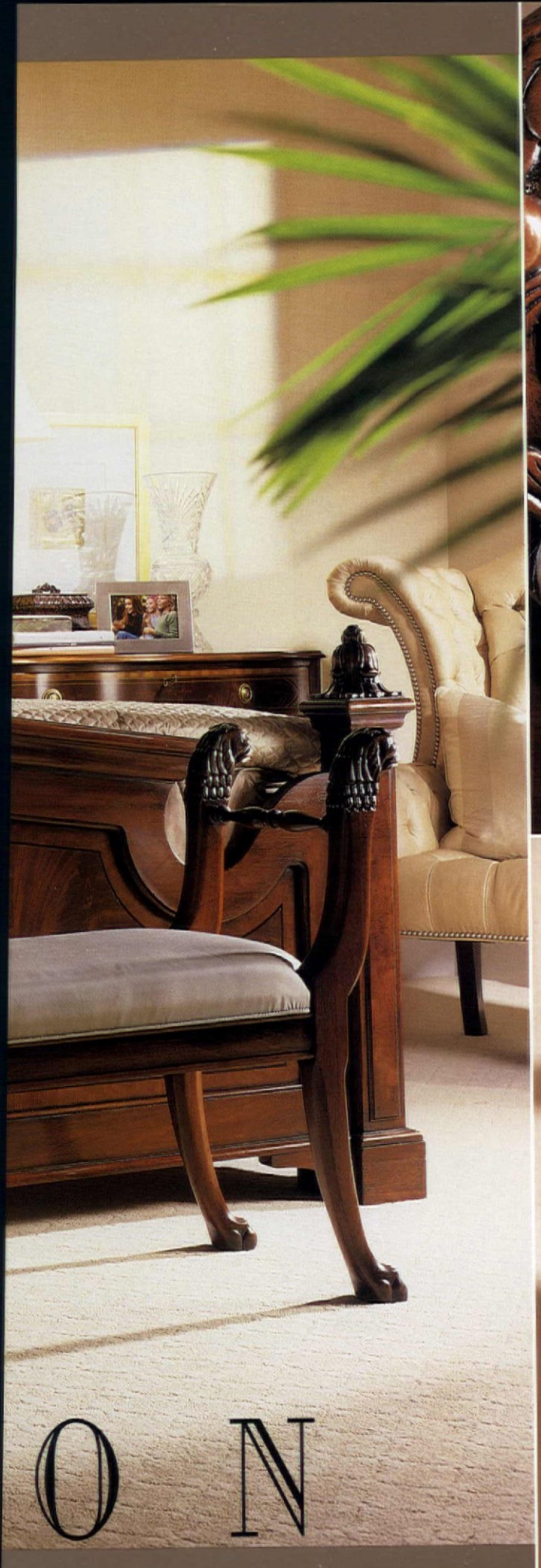




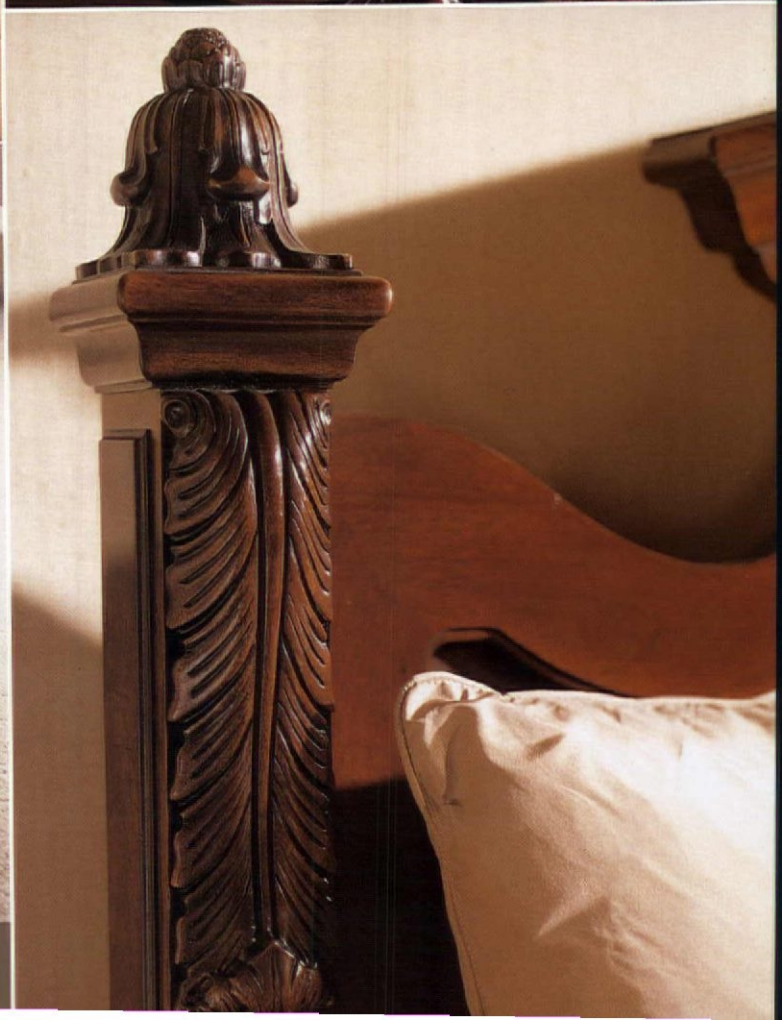
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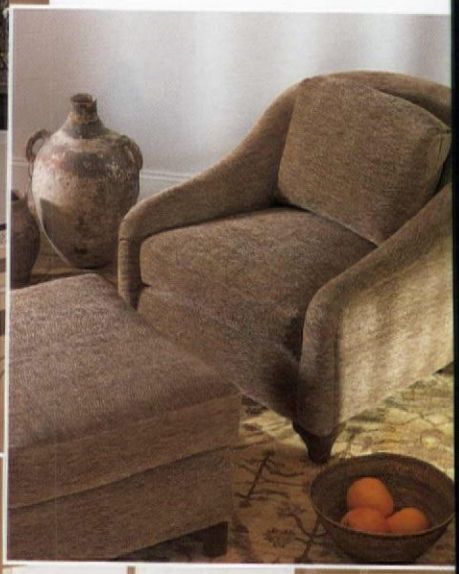


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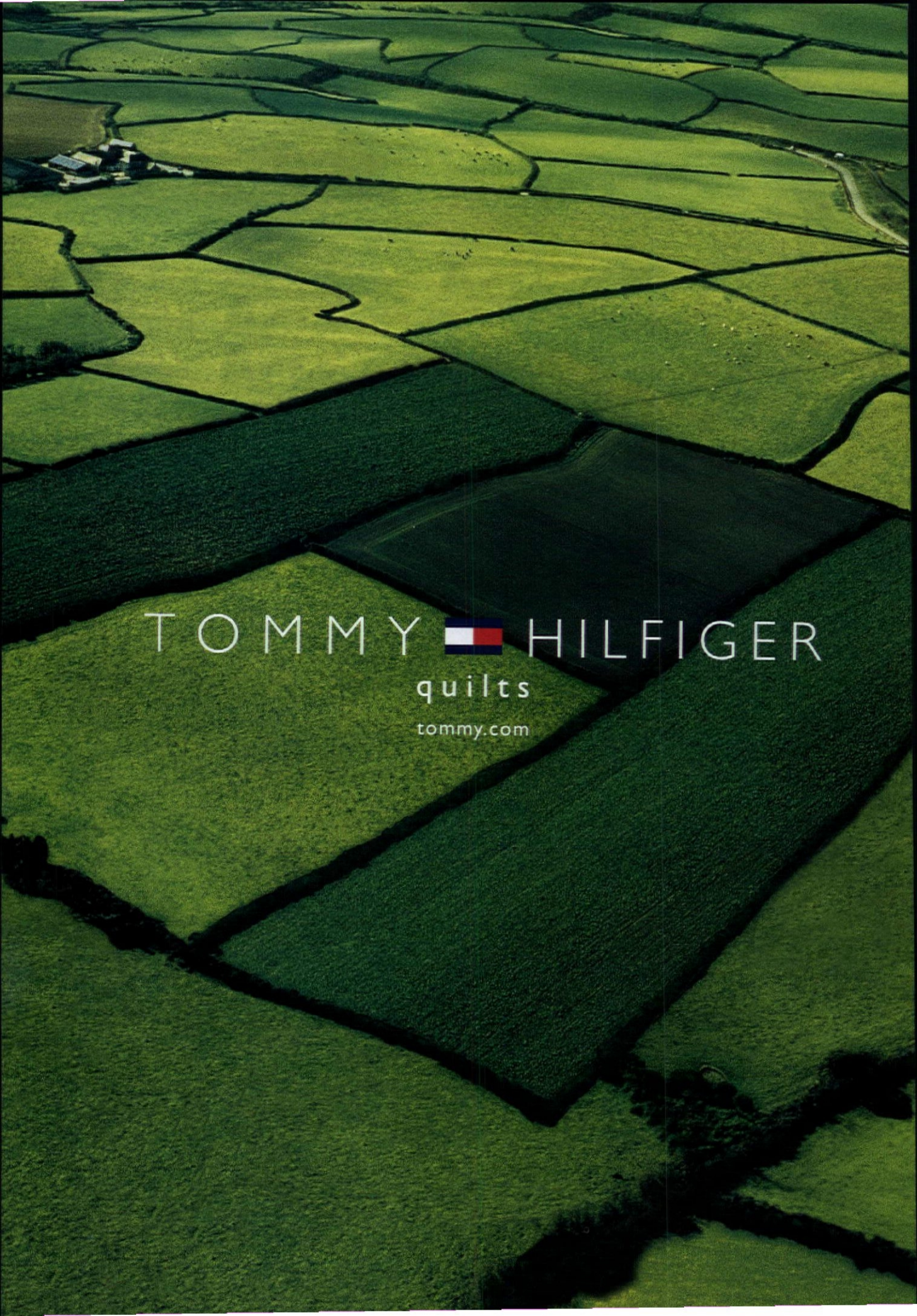


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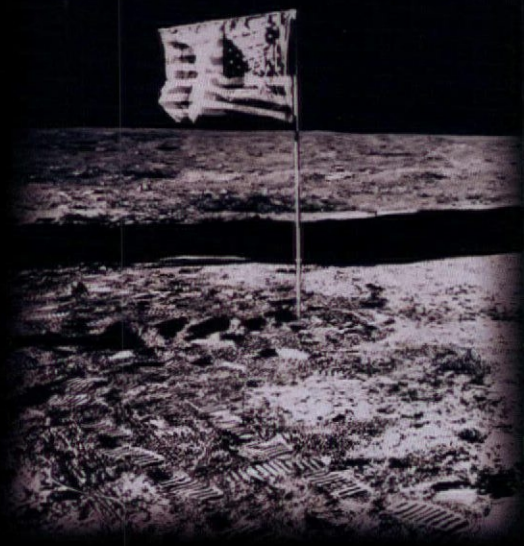



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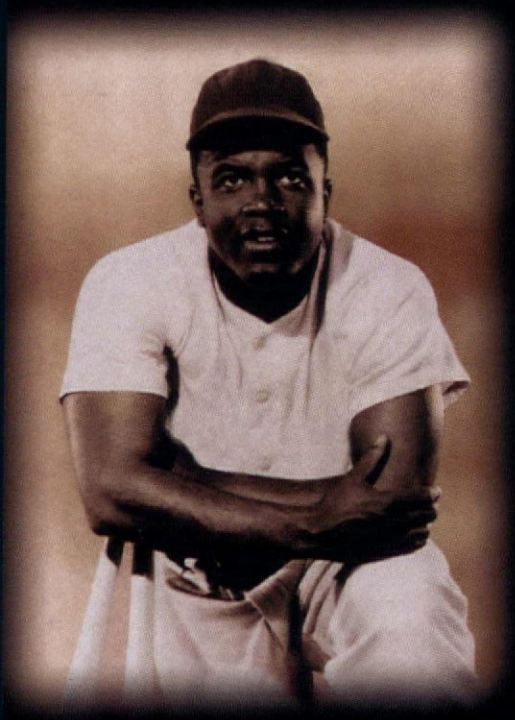


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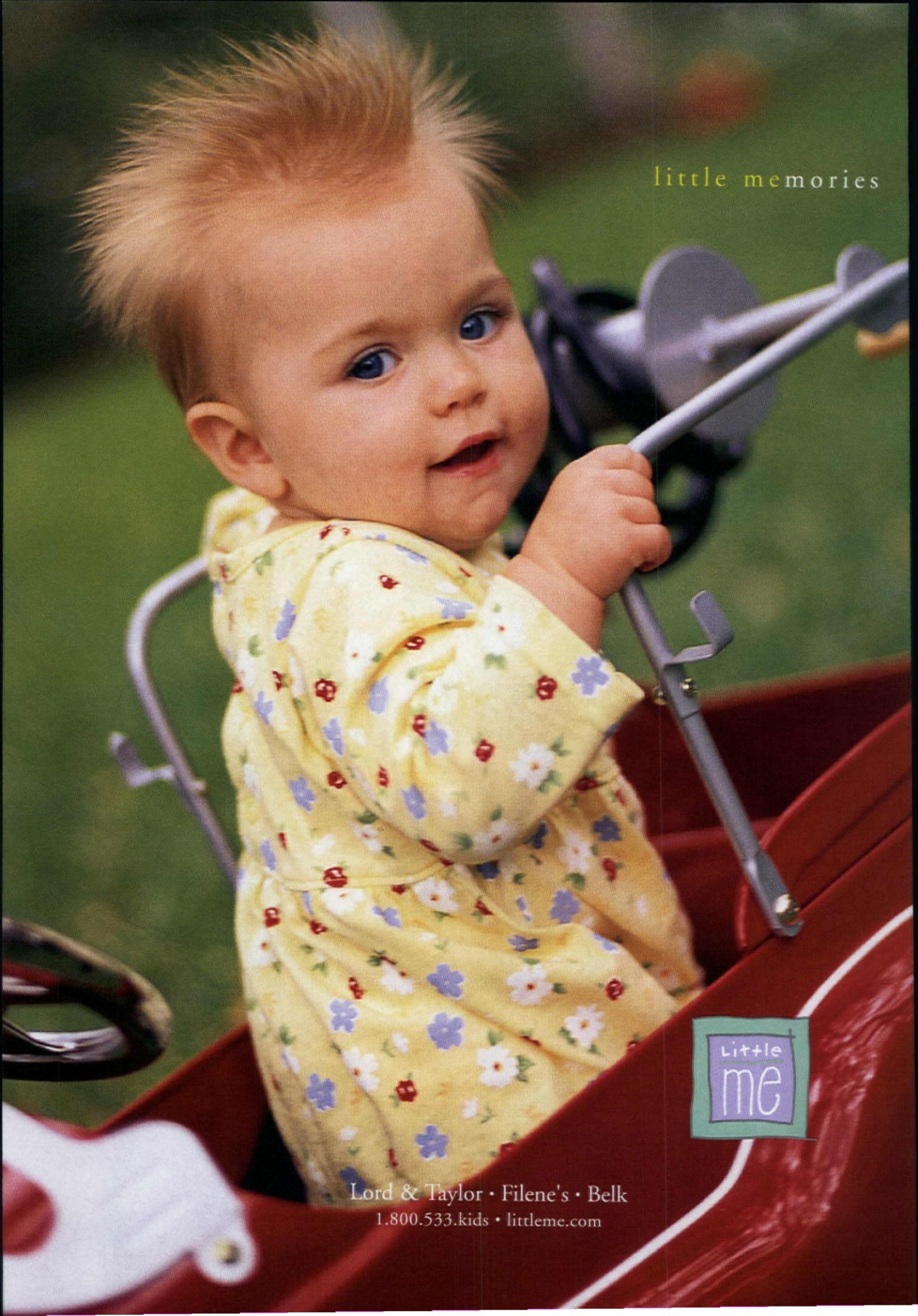
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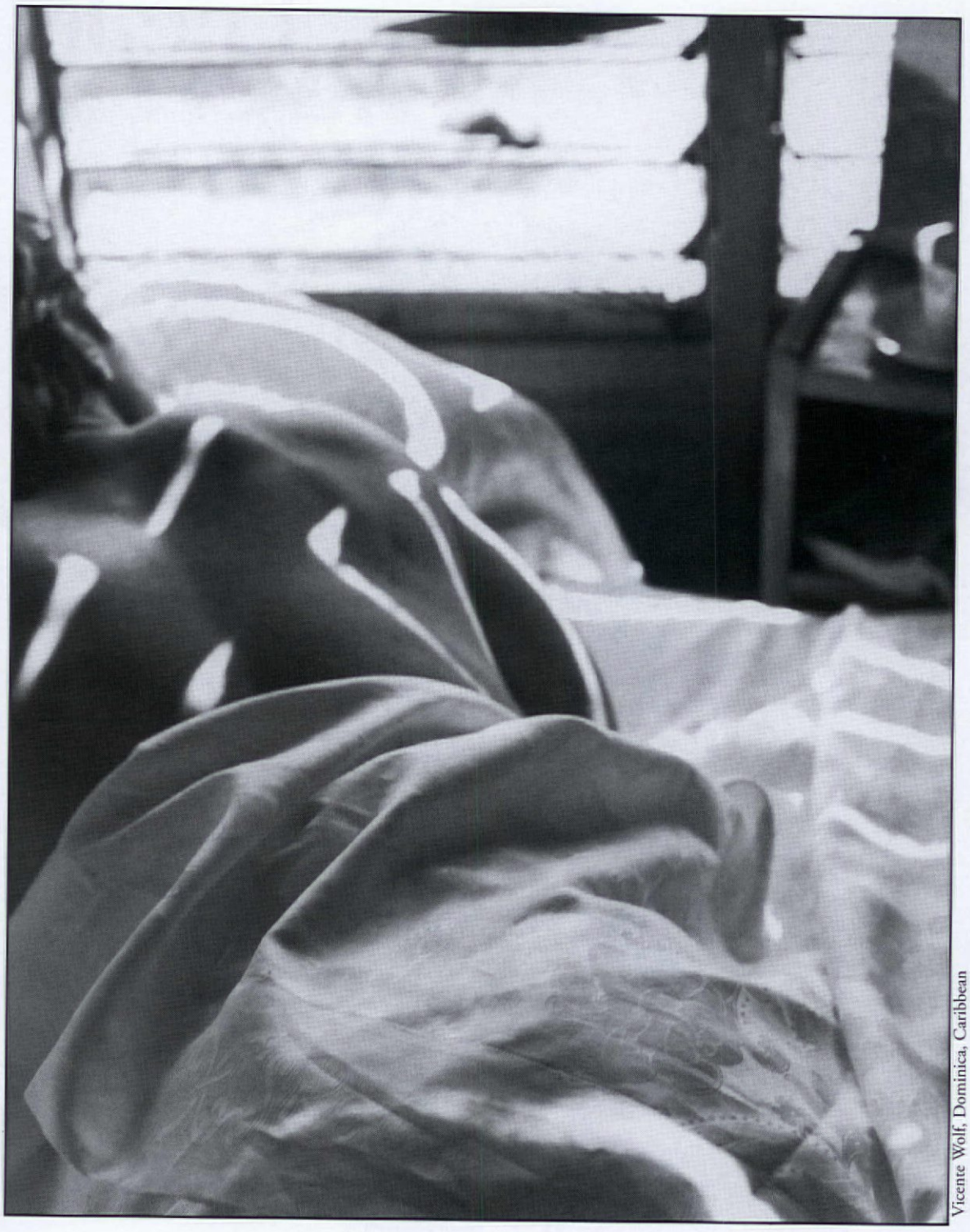
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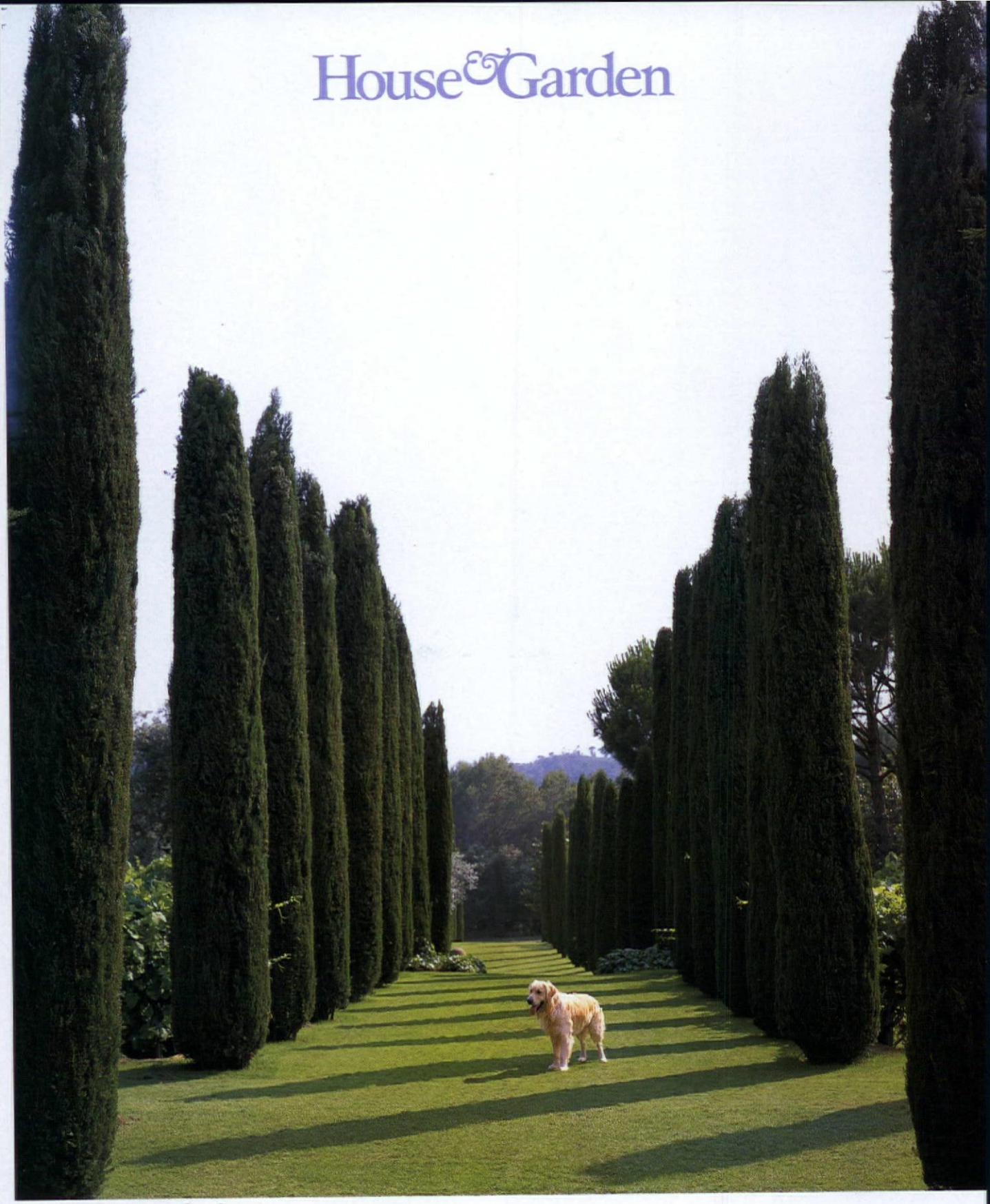
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House & Garden



special issue luxury

For some, luxury is an extravagant, boisterous thing—the sparkle of gemstones, the scent of a rare and costly perfume. For others, luxury is something quieter. It can mean fresh-cut flowers in a certain crystal vase, a long massage, or a barefoot walk with the dog across a new-mown lawn. This is the fourth time in as many years that we have devoted an issue to the theme of luxury, and this time we have cast our lot with those who find luxury in all that is calm, secure, and serene.

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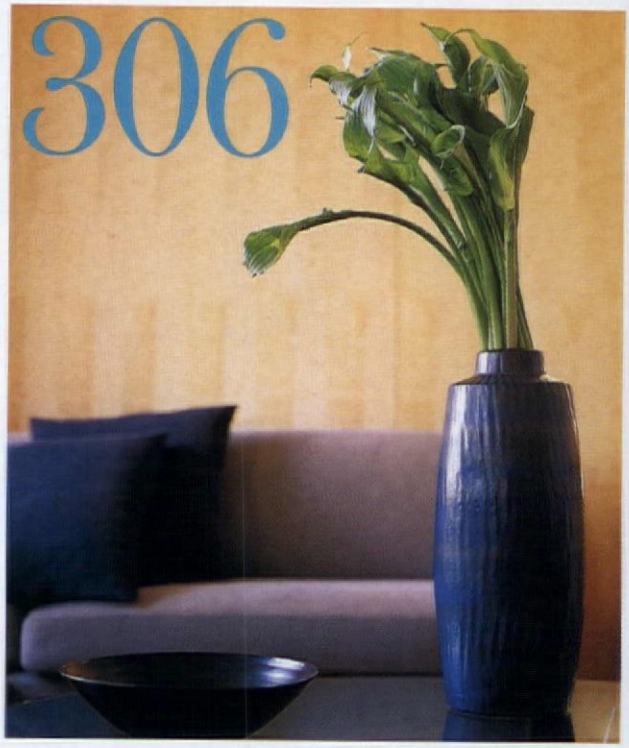
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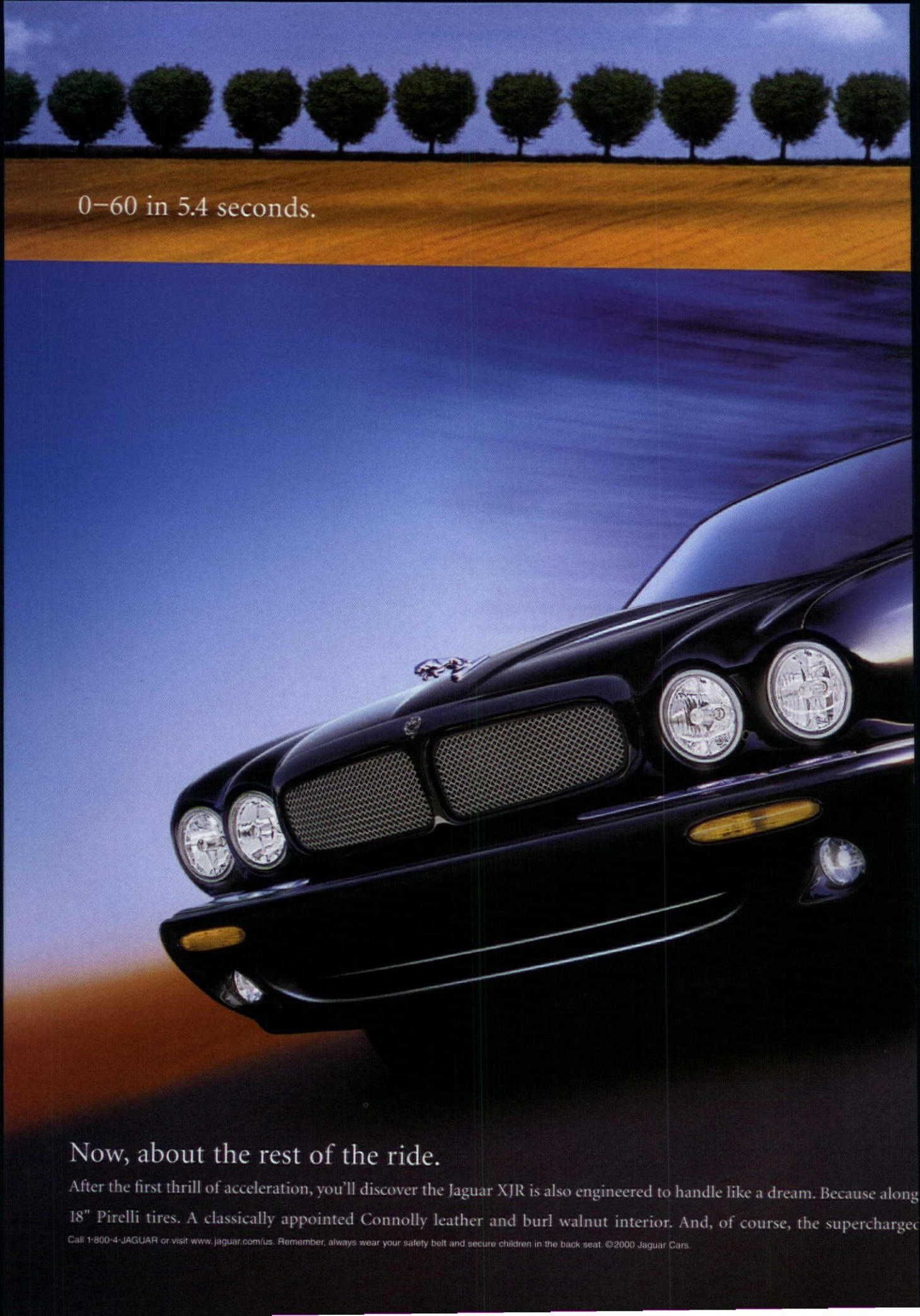






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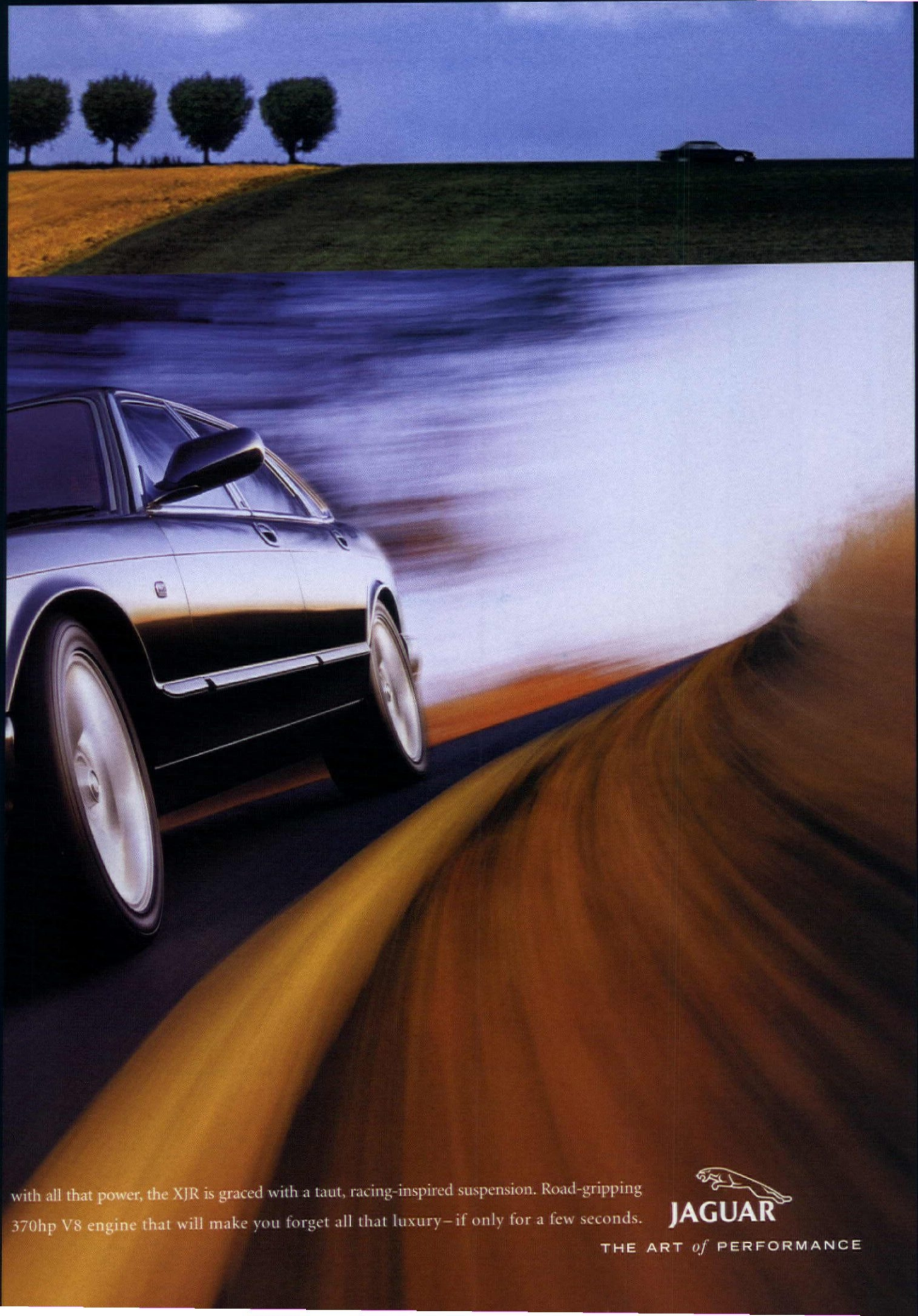


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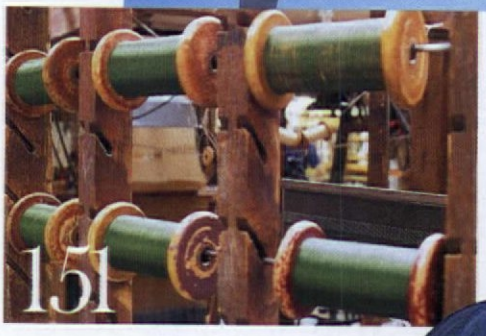
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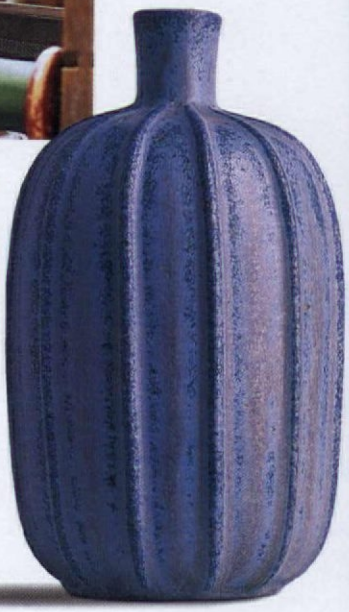


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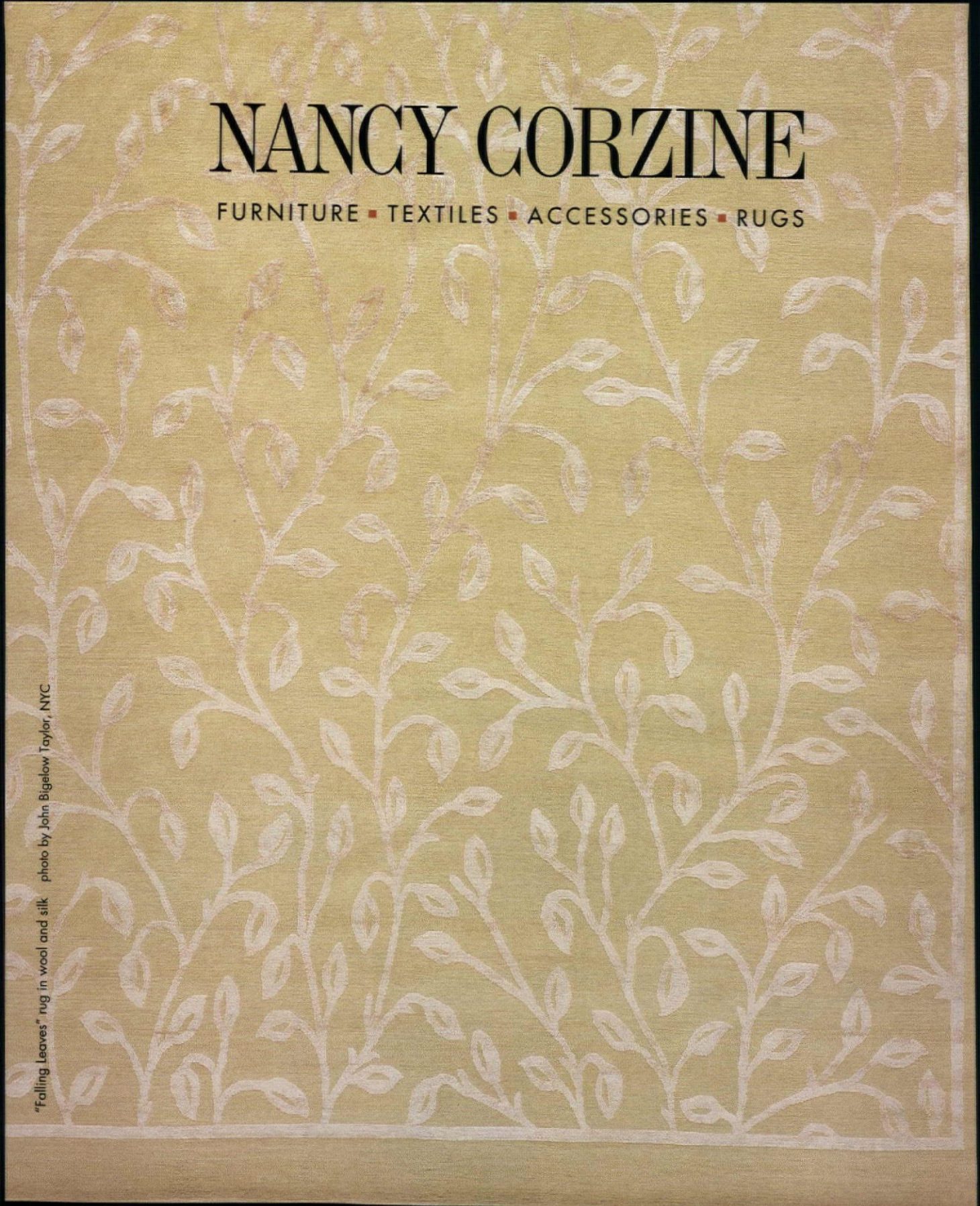
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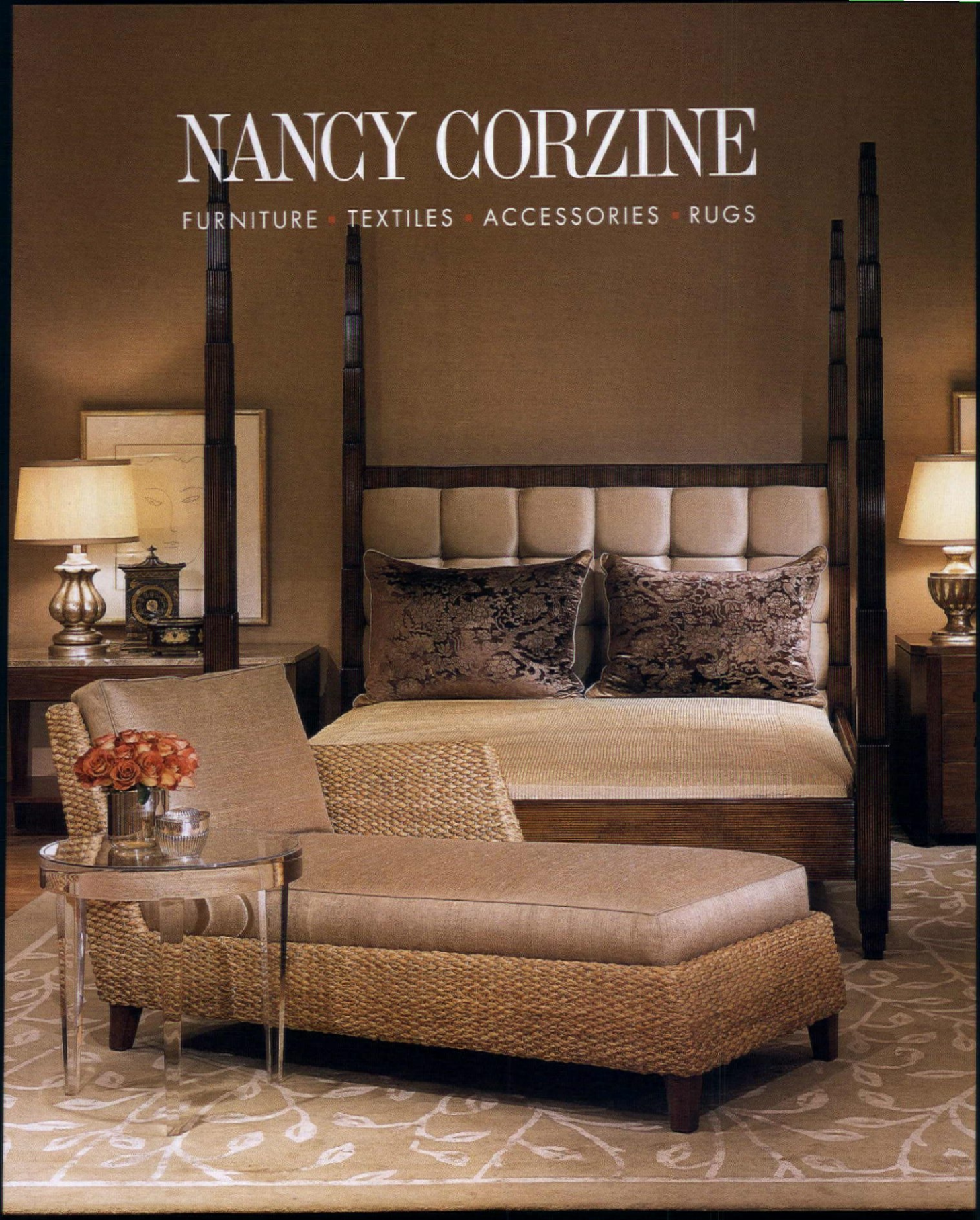
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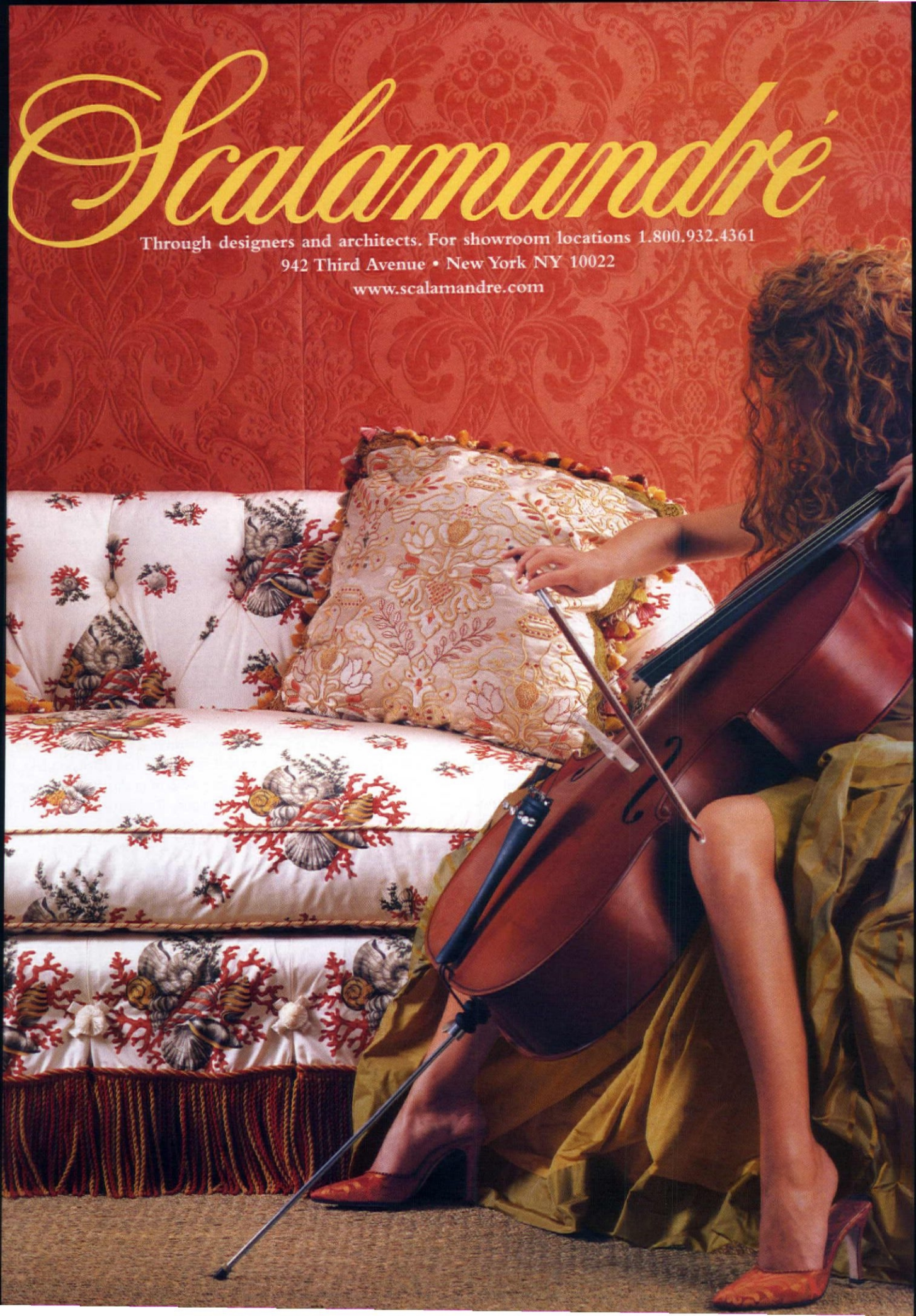
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simple living

WHAT DOES IT MEAN that we live in times when things that are absolutely necessary have come to be thought of as luxuries? Luxury, by the dictionary definition: not essential or necessary, but conducive to pleasure or comfort in life. Luxury, by the definition of my friends: Sleep. A long meal. A longer kiss. Privacy. Quiet. Time to think. Time for family. Time to sleep—did I mention that?

All of these things sound simple enough, no? And yet somehow our lives have become so complicated that we've managed to turn our values upside down. The necessary things have achieved the dubious status of luxury "items"; the luxurious things—cashmeres, crystals, and Cuisinarts—are nearly commonplace. It's because of this state of affairs that we've been lately flooded with sermons about simple living. We're told to throw things away; take fewer steps to get where we're going; stop trying to get anywhere anyway; buy less and save less, too.

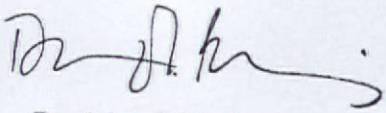
Of course, simple living has never really been so simple. But who really wants it, anyway? I for one have worked very hard to have a rich and complicated life. Whether it takes three steps or fifteen to clean the toilet and pay the bills, nothing's ever going to be simple about having a family that I love, and that demands attention; friends I love who demand attention; work I love that demands attention; a house full of things that demand attention. Most of us wouldn't have it any other way.

We didn't set out to tackle the subject of simple living with this luxury issue. Only simple design. And it turns out there's nothing really simple about that, either. One couple insist that nothing distract from the spell cast by the simple beauty of their thousand-year-old stone walls, so they simply tell their children no TV and no radio. I can't imagine this has been a simple rule to enforce, unless you can stand the simple, insistent whine of irritable children. Another couple build a home whose measurements are so precise—and so exposed—that it takes years to achieve the perfectly flush, simple walls and corners and joints and joists. It would have been far easier to slap on the molding, cover the $^{1}/_{18}$-inch miscalculation, and call it a day. The most difficult crystal for Baccarat's artisans to produce is their perfectly plain, simple goblet, utterly free of adornment; many glasses are discarded before enough peerless globes reach the marketplace.

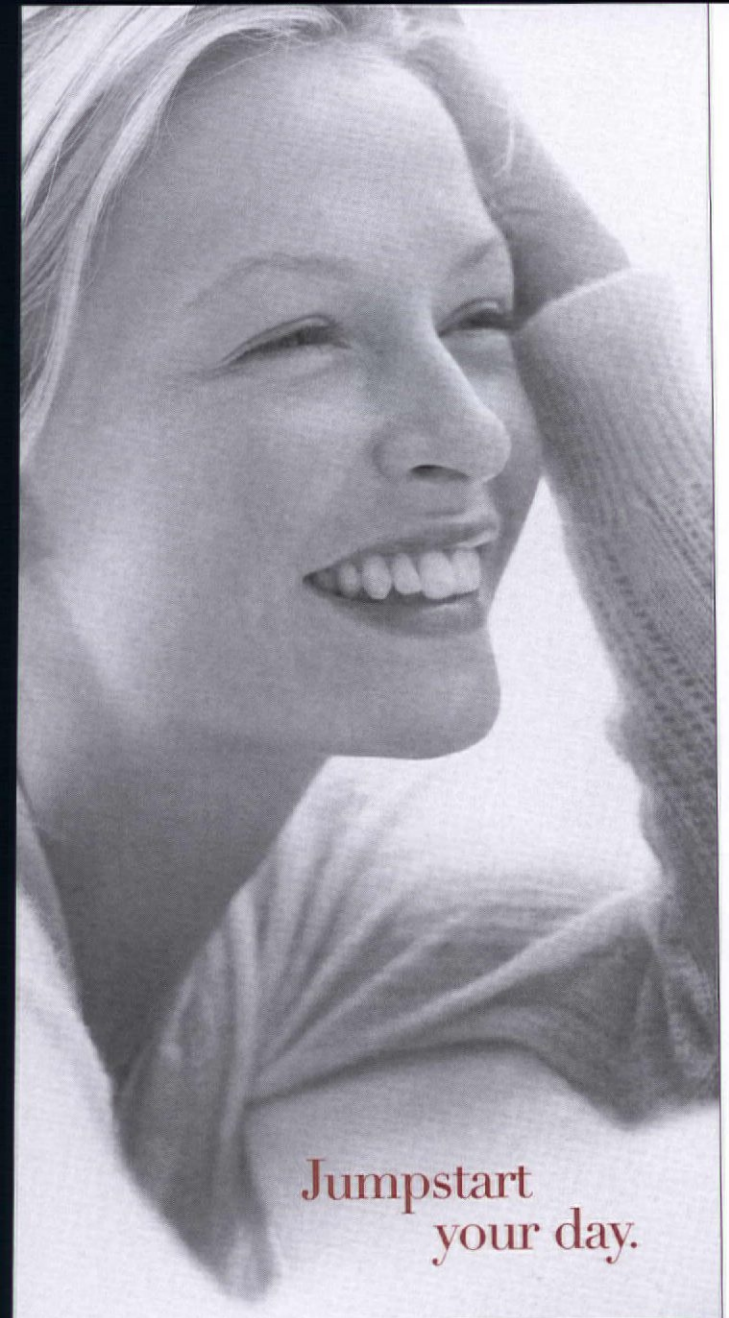


Easy probably has nothing to do with simple. I have a friend who lives without electricity, running water, or telephone on an island several months of the year. There's nothing simple about his life there, that I can tell. While I'm watching the tracks for the train that's going to make me late for a meeting, he's watching the tides and the sky to figure out when it is safe to motor to the mainland for provisions. While I'm mesmerized by the sprinkler, lavishly waving its wand of water over newly planted beds, he's watching clouds for the storm that threatens to wash away precious inches of topsoil. Watching the stove to make sure the household doesn't freeze. Watching the deer to make sure the vegetable patch isn't devoured; watching the fox to make sure the feeble old cats aren't devoured. Watching rusty water pour from the pump until the pipes clean themselves. And watching trees fall, and night fall, and stars fall.

Well, such watching shouldn't be considered a luxury. After all, we've come into this life to pay attention. Let's put luxury back in its place: the *necessity* of peace, rest, love, appetites fulfilled, and imaginations invigorated. The necessity of watchfulness. Claim these as your right, guilt-free. It won't be simple. But nothing is. Then you'll find time to enjoy the cashmere and crystal.



Dominique Browning, EDITOR



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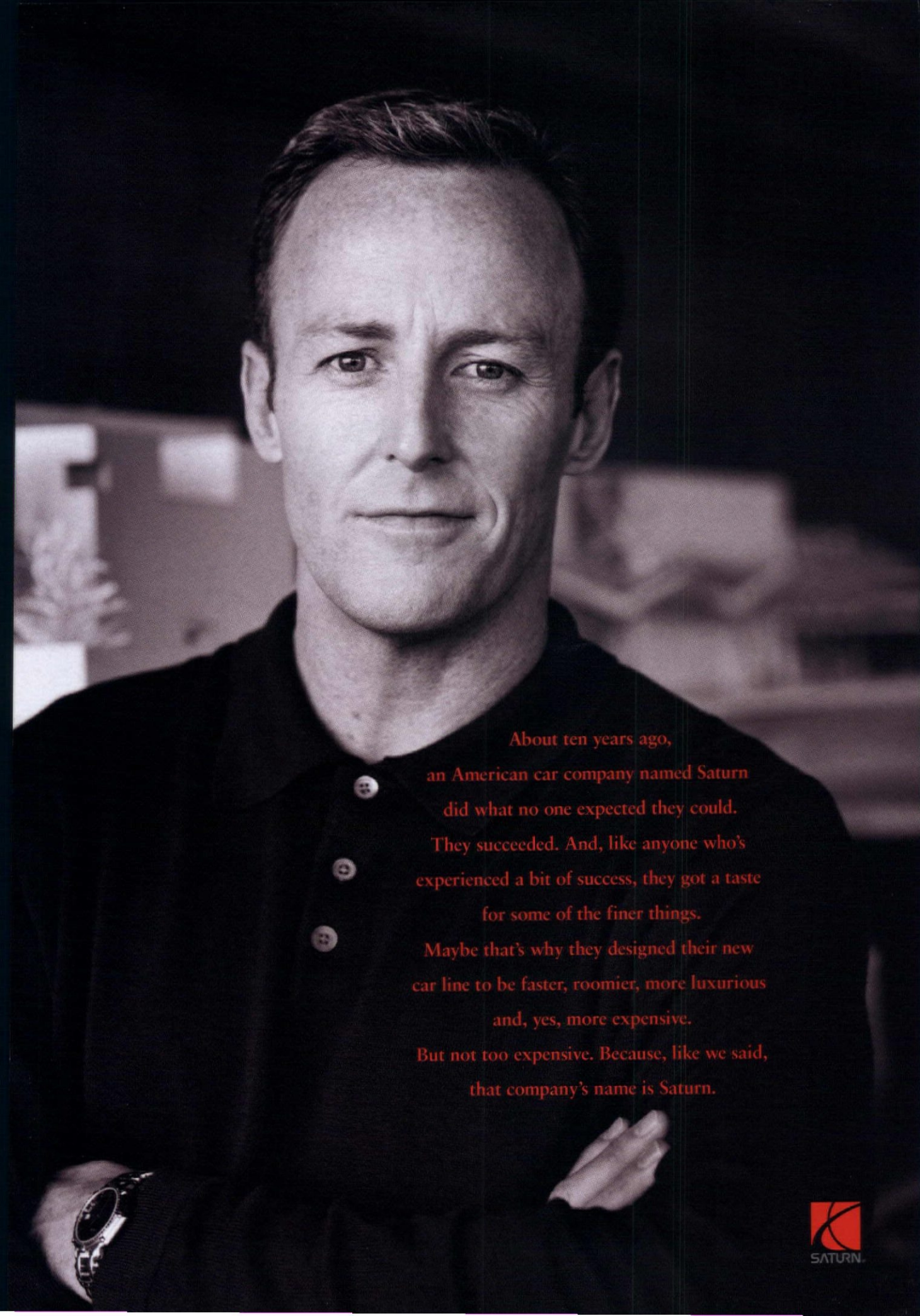
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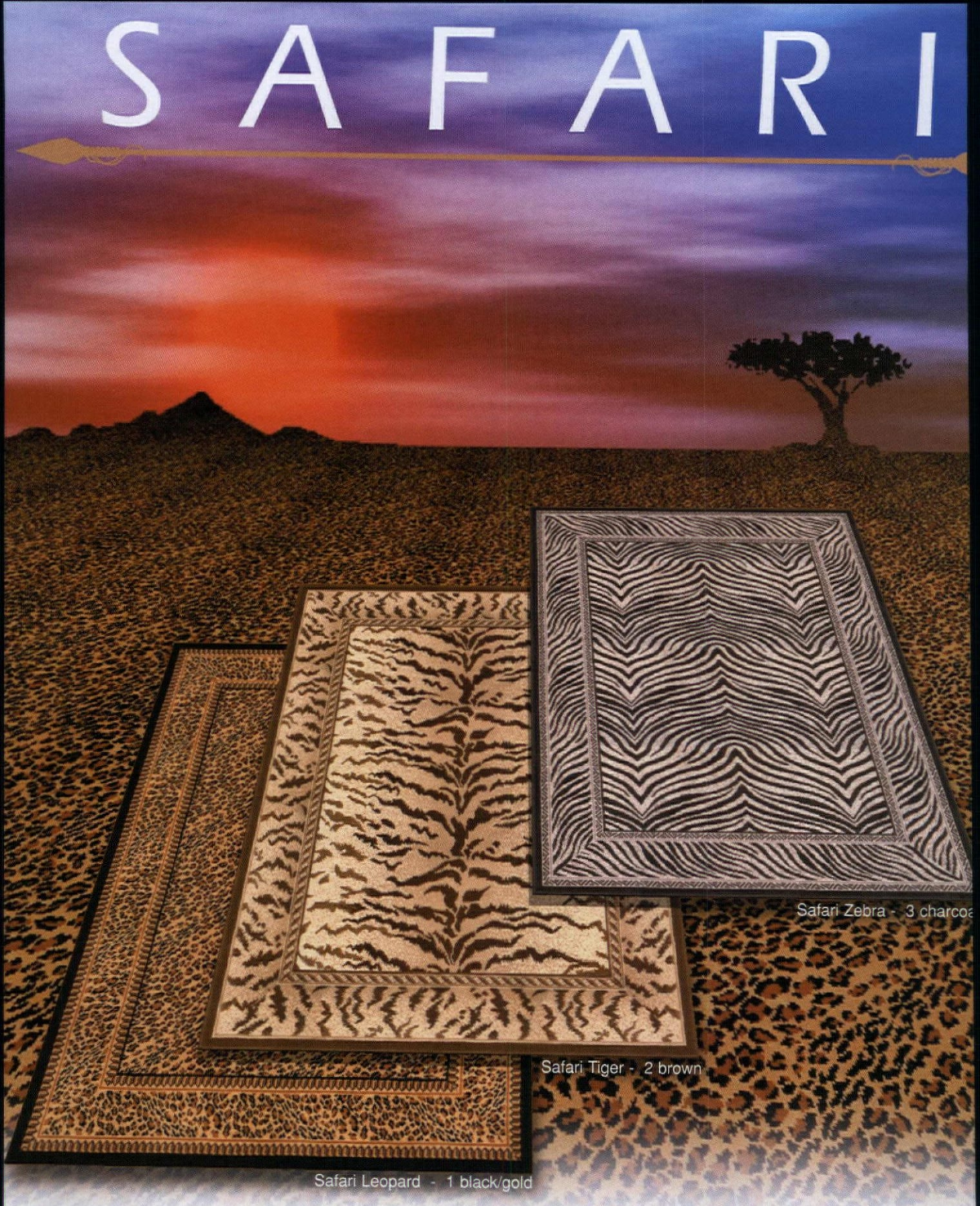


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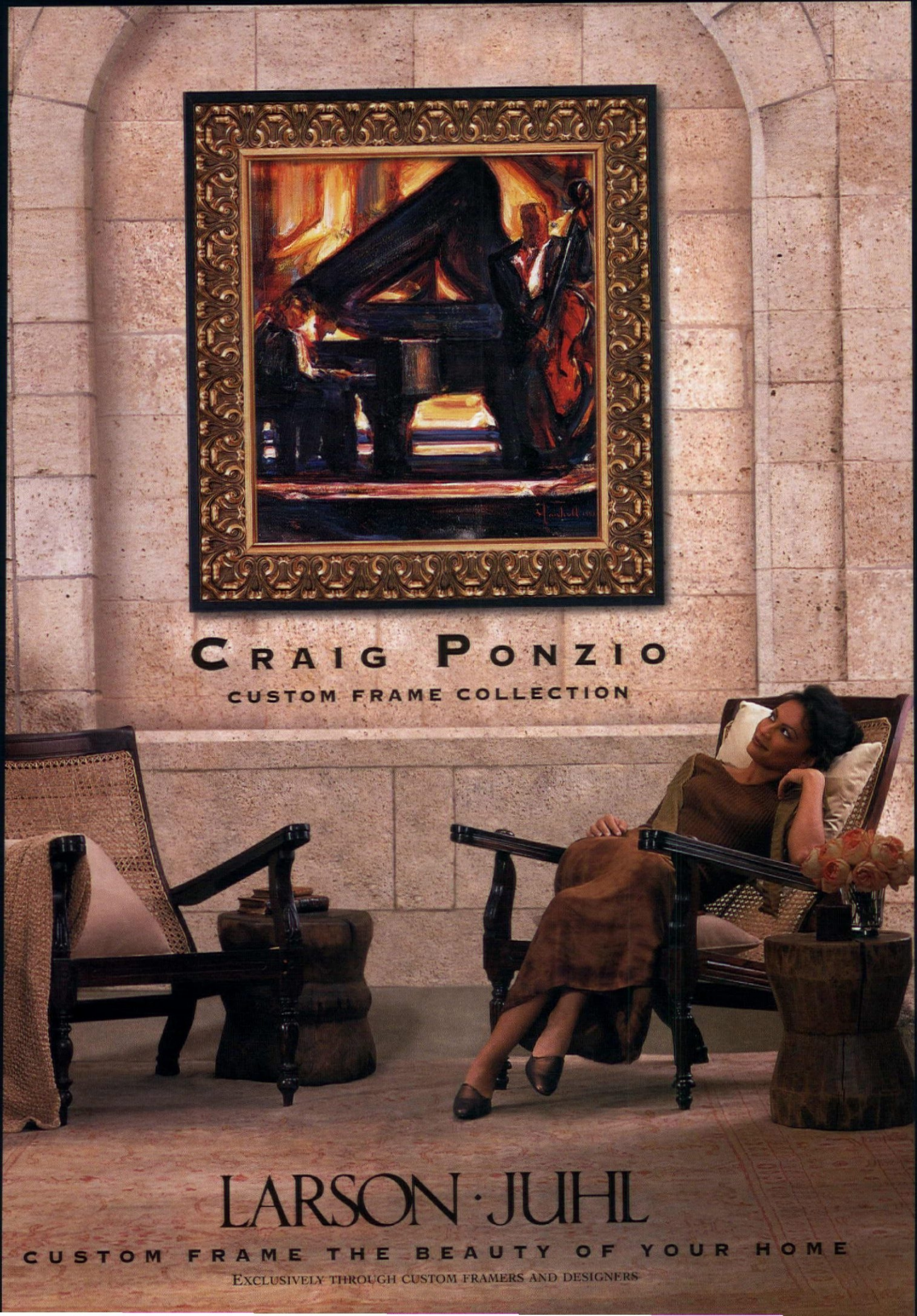


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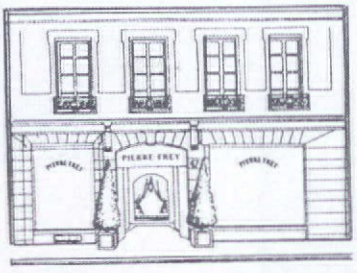
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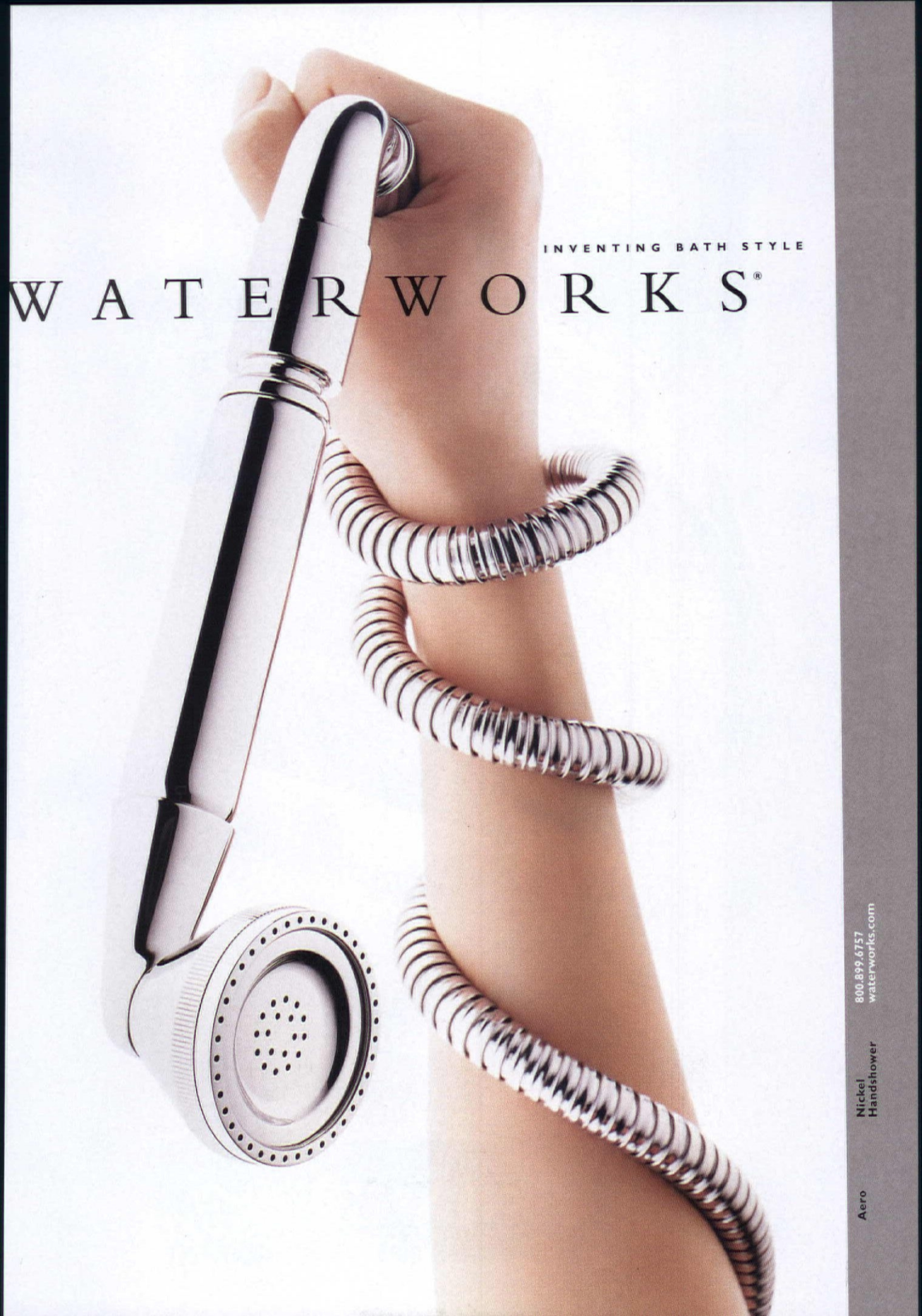
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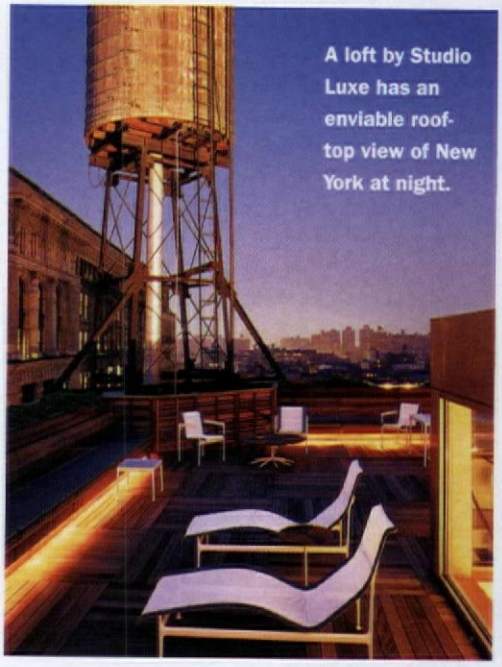
I ENJOYED the article "Customs of the Country" in the July issue. I could only dream of living in such a lovely home. My favorite picture was of the bedroom. I *loved* it—especially the bowl of golf balls. Being a golfer, I never know where golf equipment might show up.

MARSHA TAYLOR
Greensburg, PA

city sparkle

I FOUND the mix of New York designs featured [in the June "New York Now" issue] to be very well done. The interiors dispelled the myth that surrounds the "loft look." The descriptions of the individuals and their lifestyles illustrated how good design can mold itself around the needs of the individual while creating pleasing aesthetics. The features were great. I also pulled out my own personal copy of the downtown shopping map to use as my guide on my next sortie to New York.

JAY REARDON, *president*
Hickory Chair
Hickory, NC



A loft by Studio Luxe has an enviable rooftop view of New York at night.

c'est magnifique

THANK YOU for the great Web address—wgc.pagesjaunes.fr—in your July issue [Domestic Bliss: "Sur le Net"]. With it I was able to locate a store that I had visited in Paris but whose name and phone number I did not have. I was able to get both and look up the picture of the store. Thanks for the info.

HICHAM GHANDOUR, *interior designer*
New York, NY

time and again

THANKS FOR PUTTING my thoughts into print ["Anything But the '80s!" May]. I am in the home furnishings business and cannot believe the attitude of people today. "Bigger, better, best" is unfortunately the password—and what a shame. I hope that, one by one, we can bring feeling, thoughtfulness, and simplicity back into the fold.

ROBERTA SAFFRAN
Dallas, TX

I AM an interior designer in the San Francisco Bay area. I work for and represent a select group of high-end computer executives. After reading your editorials, I am afraid that you are being misled that Silicon Valley is full of obnoxious egomaniacs who have more money than they need or can spend, and who frankly couldn't care what it is spent on. *Au contraire,* there are many who are letting the best designers shine and flourish. "Polished, unpretentious, and serene" actually does exist in Silicon Valley.

LISA JOYCE
Morgan Hill, CA

Many people have complimented us on "Teen Dreams" in the August issue and have wanted to know who was responsible. Due to a press error the names of producers Sabine Rothman and Ryan Matheny, stylist Adam Glassman, photographer Jim Cooper, and portrait photographer Jason Todd were left off.

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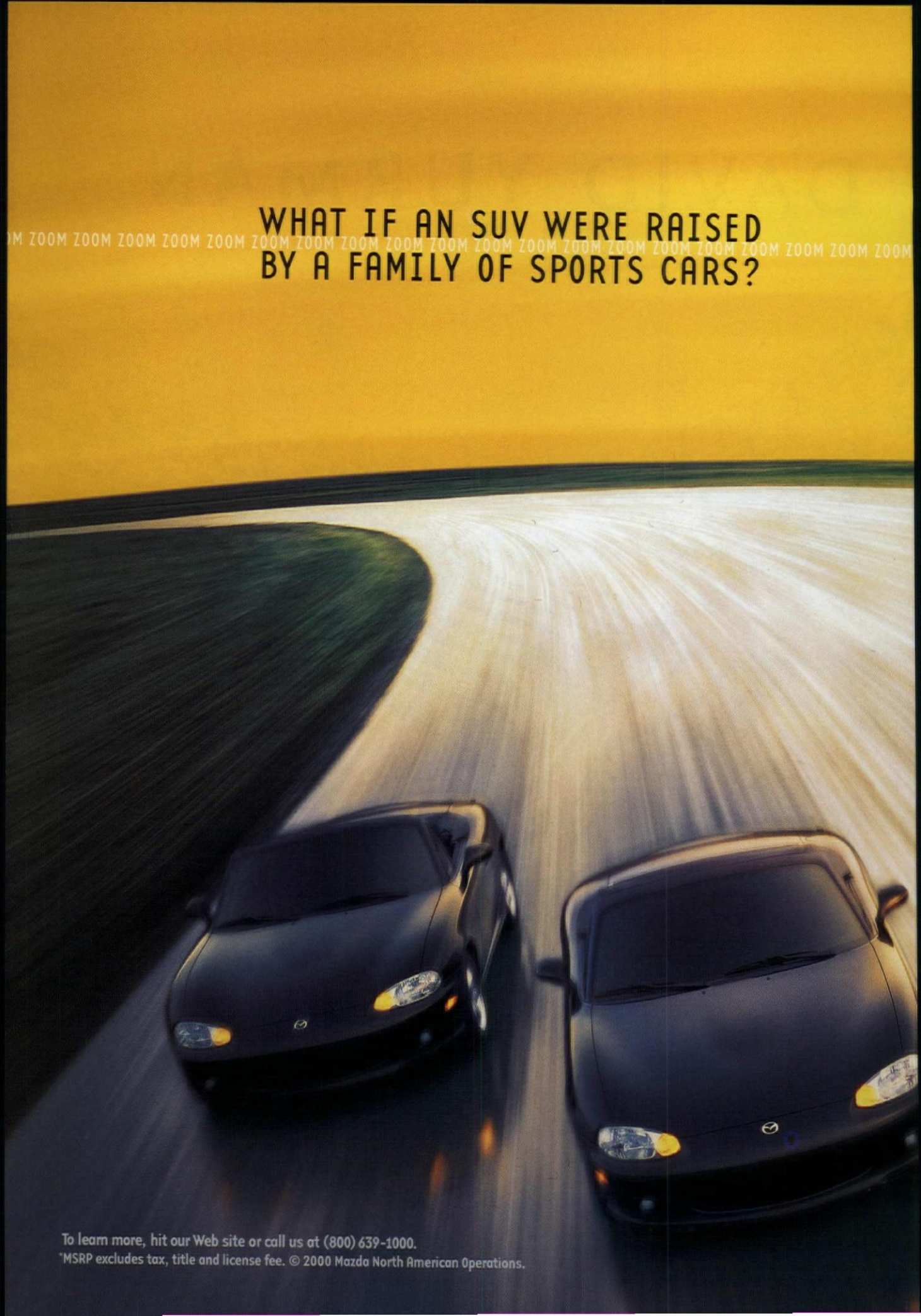
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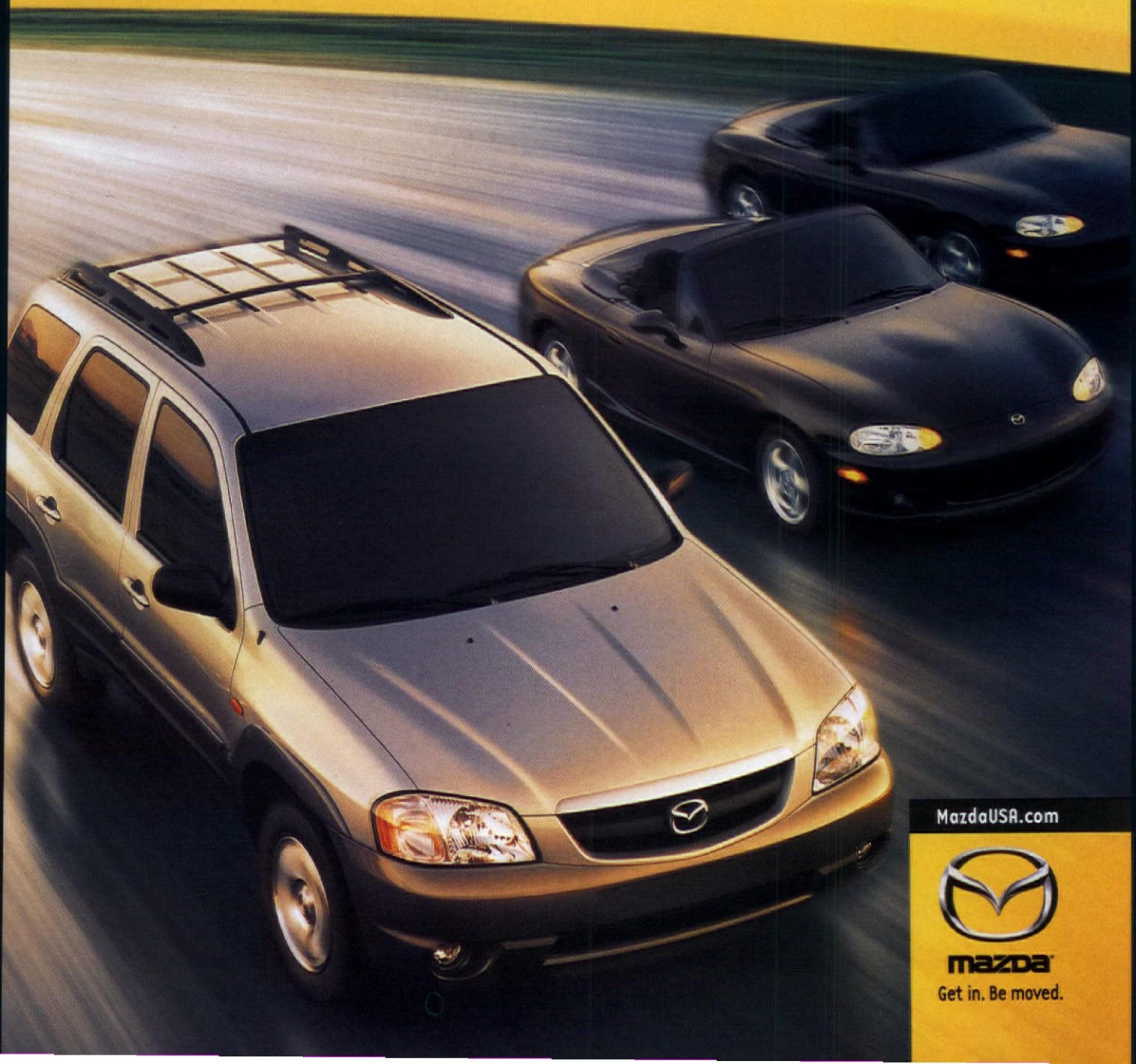

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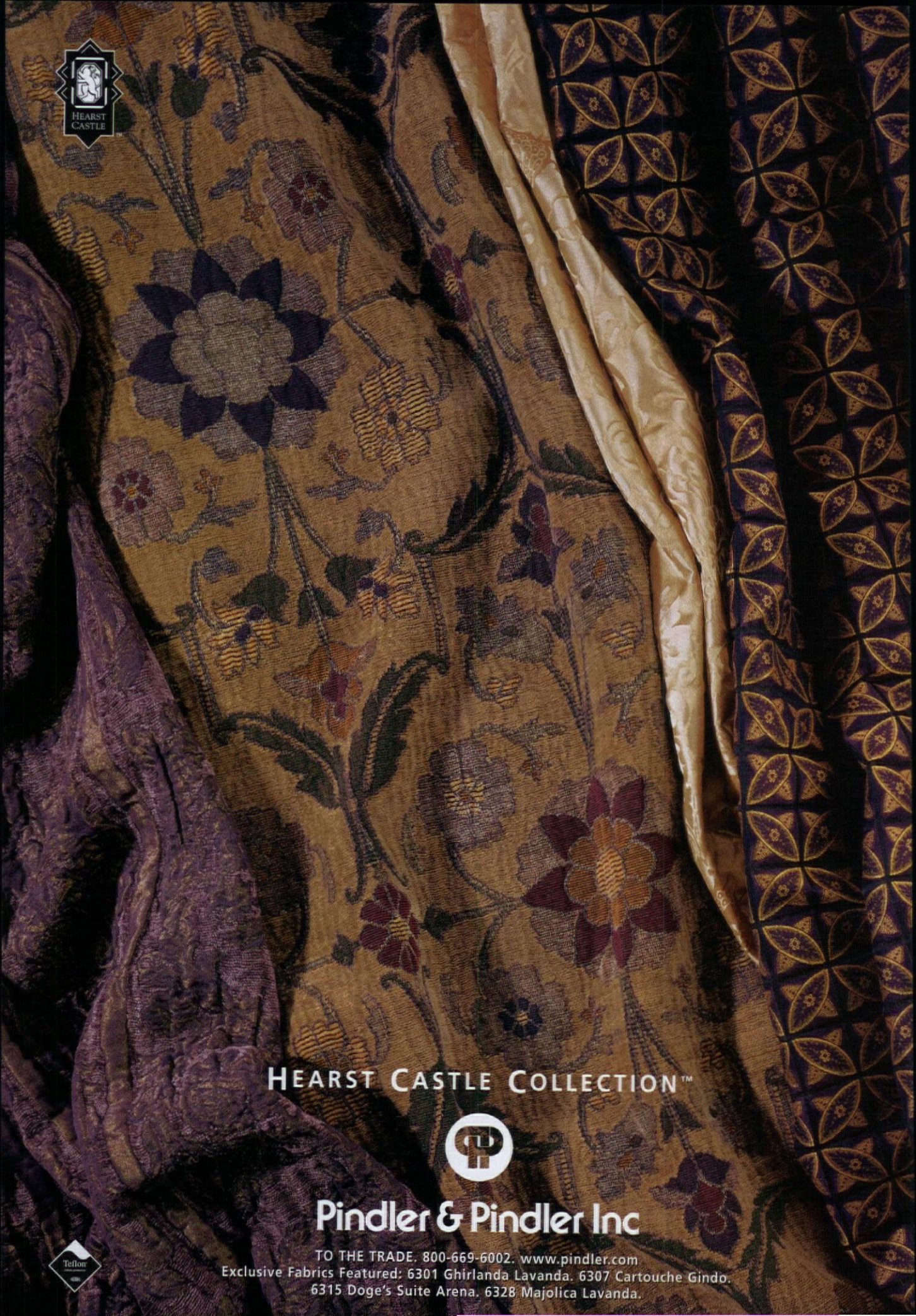
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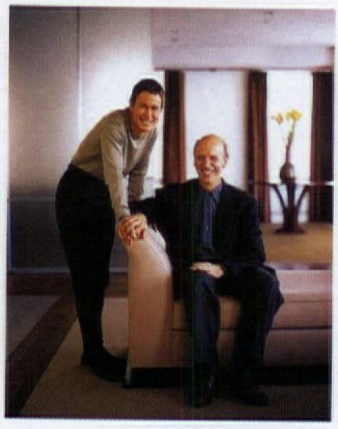


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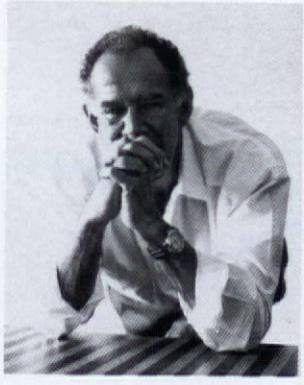
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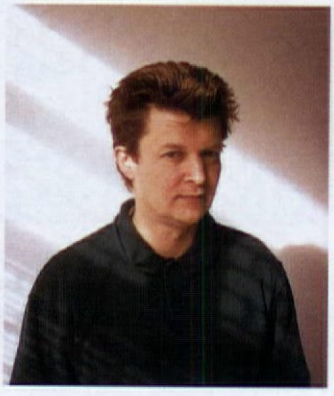
PEGGY DEAMER AND SCOTT PHILLIPS

The husband-and-wife architectural team welcomed a fourth collaboration with interior designer Peter Carlson, knowing he shared their vision for a minimalist Manhattan loft ("An Open-and-Shut Case," page 306). Long based in TriBeCa, New York's modernist loft epicenter, Deamer and Phillips have spent much of their careers building homes elsewhere in the country, accommodating regional styles and indigenous materials. "We'd been dying to have clients with modern leanings," says Phillips. "It's the dream."



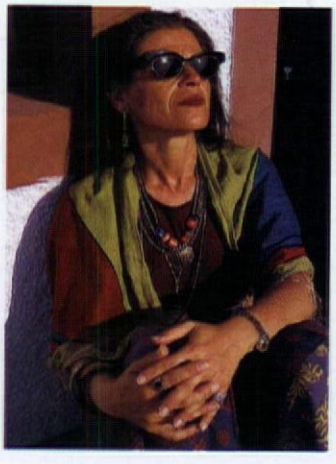
RICARDO LEGORRETA

Blending his country's architectural vernacular with modernist aesthetics, Mexico's Ricardo Legorreta has been designing monumental public buildings and intimate residences for more than 30 years. In this issue, the architect's house for a Los Angeles client exudes his dramatic signature style ("Plane Language," page 238). Among his current projects are new dormitories for the University of Chicago and the Zandra Rhodes Museum in London.



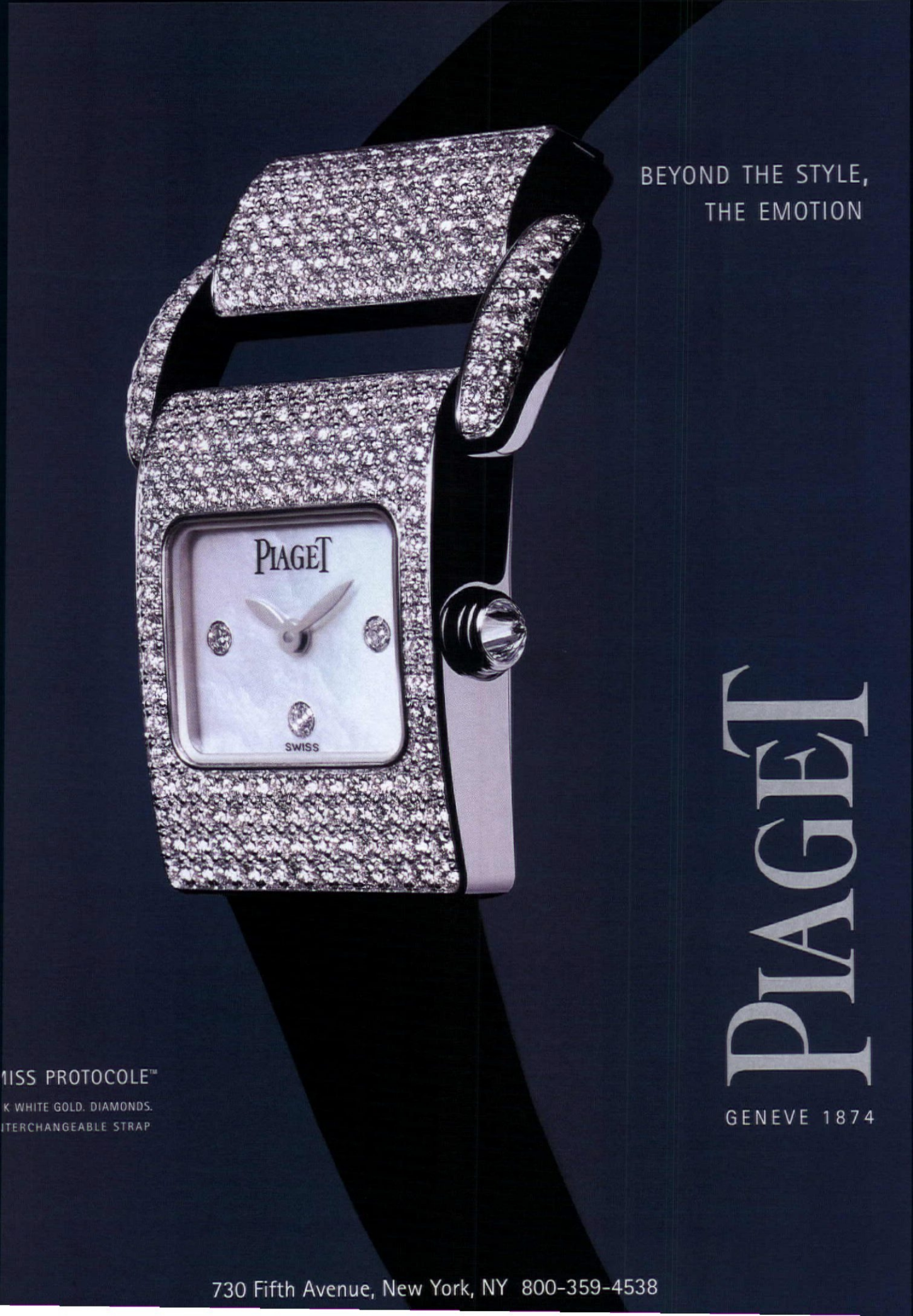
PIP HORNE

Architect Pip Horne likes working with artists. "How they perceive the world intrigues me," he explains. It's not surprising, then, that the house he designed for sculptor Anish Kapoor and his family is an airy yet intricate success ("Sculpting the Space," page 270). "It pushed my experience to the limit," he says. Horne lives in London, where "it's an exciting time. There's a blossoming of architectural theory and debate." Most importantly, he adds with a laugh, the projects emerging from that debate "are actually getting built."



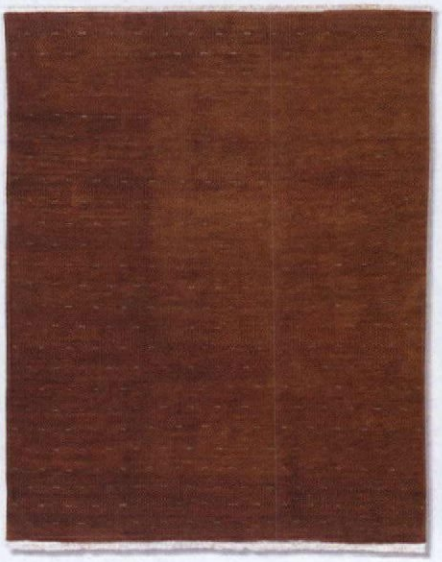
LILIA MÉLISSA

After years abroad, architect and designer Lilia Mélissa has returned to her native Greece, where she divides her time between Athens and a cliff-side retreat on Santorini ("Above the Wine-Dark Sea," page 300). An international perspective gives Mélissa's work a certain confidence. "It's more simple to think globally," she says. Mélissa is currently producing new furniture, home accessories, and rugs, with a simple elegance inspired by nature. —SABINE ROTHMAN


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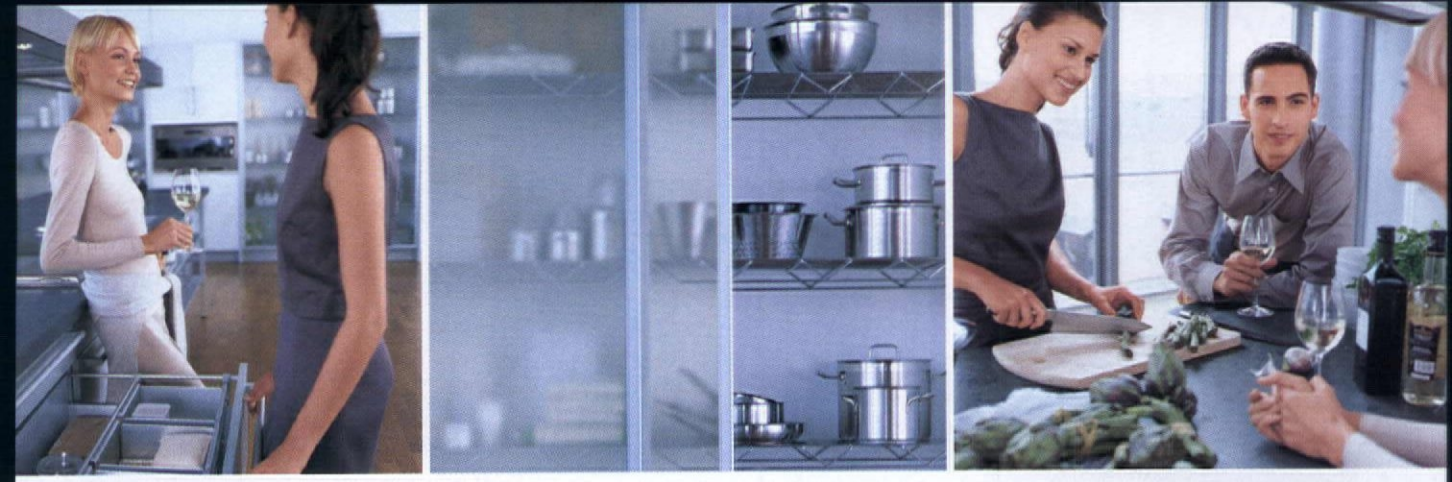
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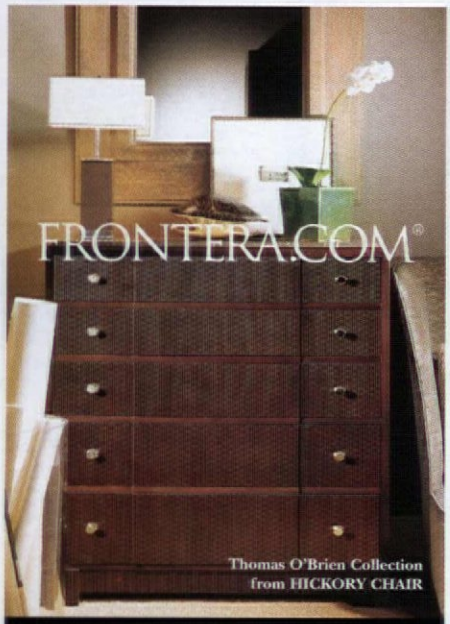
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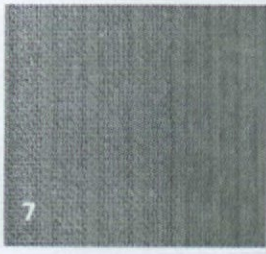












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domestic bliss



Water gurgles inside a Philippe Starck steel basin in the relaxation room at the Agua spa of London's new Sanderson Hotel.

WATER MUSIC

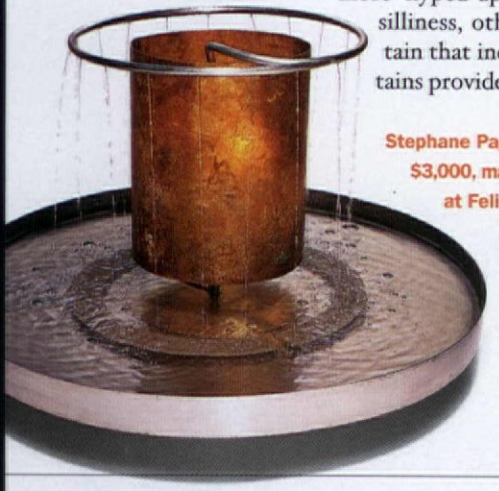
There is no simpler pleasure than listening to a mountain stream or the ocean's waves. Now a new generation of designers is creating fountains that bring those soothing sounds home. Edited by Dan Shaw

WATER MUSIC

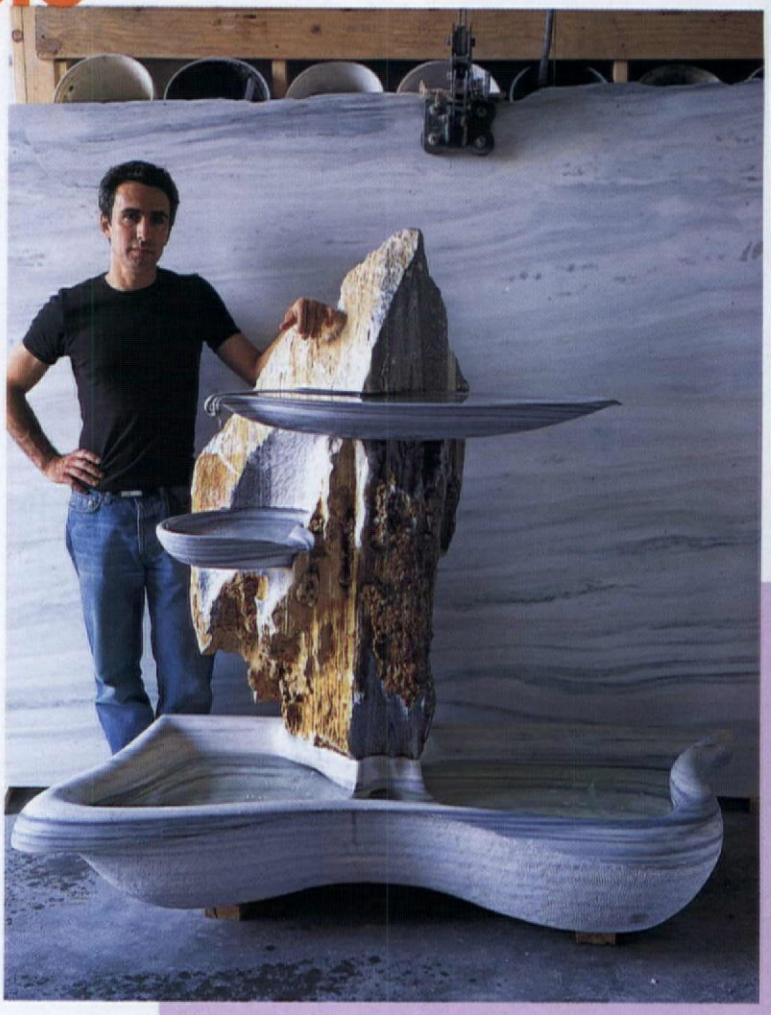
TODAY, YOU CAN'T escape the sound of burbling, gurgling water. From hotel spas to suburban bedrooms, fountains are becoming ubiquitous—a democratic design trend that seems to emanate from somewhere deep in our collective unconscious.

"I think the sound and motion of water is widely appealing, maybe even coded into our DNA as a beneficial condition for greater fitness," says Chris Curtis, a sculptor in Stowe, Vermont. He specializes in fountains whose designs are inspired by the streams and brooks of the Green Mountains. "Our world has gotten so fast-paced and high-tech that people are craving natural connections, and flowing water is one way to go."

While some designers dismiss them as just more hyped-up *feng shui* silliness, others maintain that indoor fountains provide bona fide



Stephane Pagani's Opio, $3,000, made to order, at Felissimo. 800-565-6785.



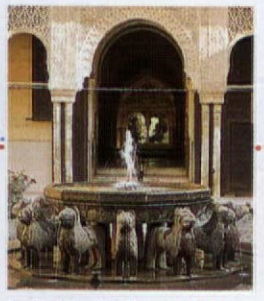
"I look for blocks of marble that excite me," says Brooklyn sculptor Gregory Muller (in NYC, 212-750-6872), who created this wall fountain (about $25,000) from Greek Tinos marble. "The sound is *mesmerizing*."

flow chart

by Leslie Brenner

"Cliffs, fountains, rivers, seasons, times—let all remind the soul of heaven" WORDSWORTH

11th c.



In Spain, the inscription on the Alhambra's Fountain of the Lions praises the palace's beauty and its abundant water supply.

1479



Andrea del Verrocchio's bronze putto for the fountain at Medici Villa at Careggi

1619

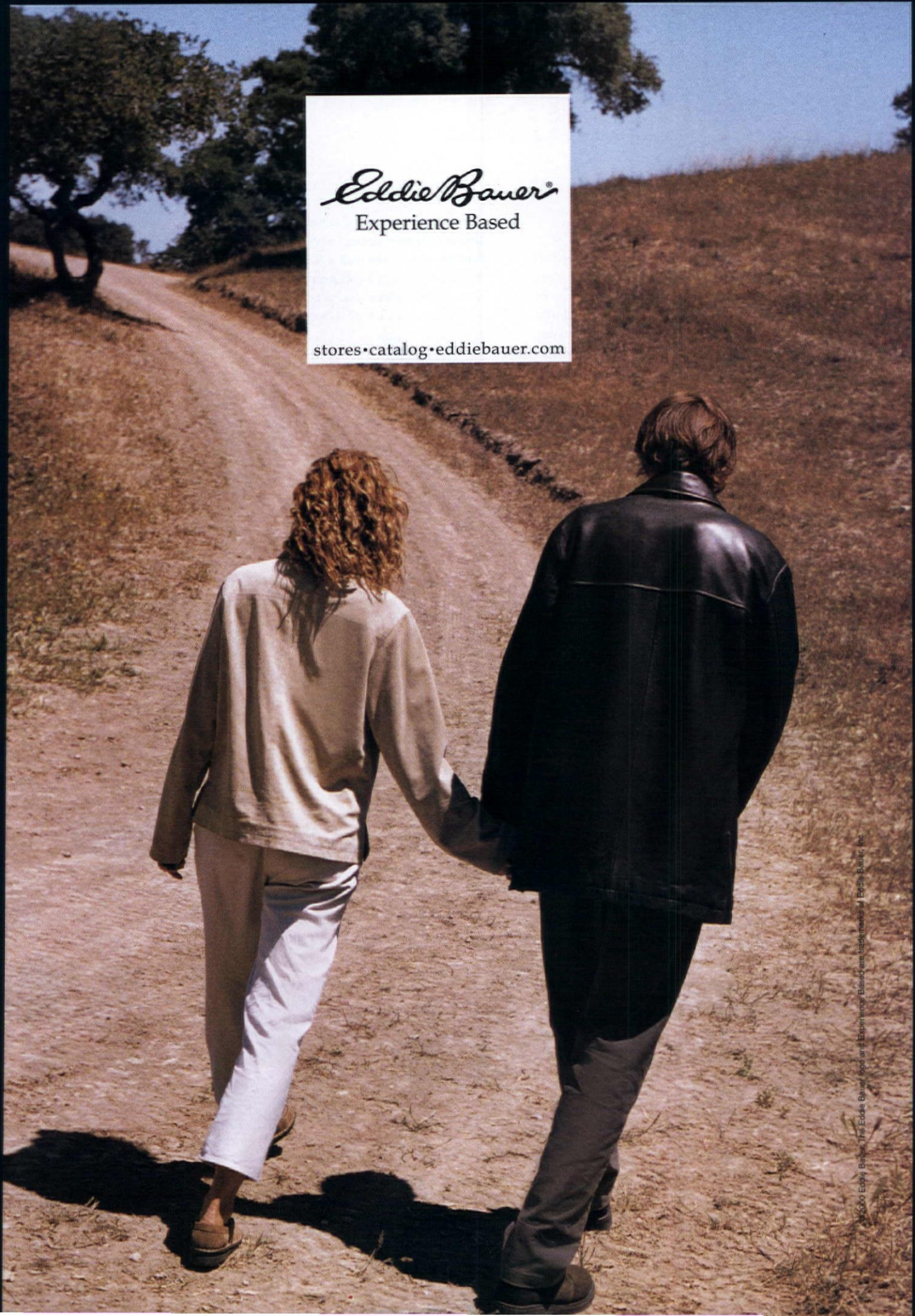


In the Grotto of Neptune, at the Hellbrunn Palace in Salzburg, the sea god sticks out his tongue and rolls his eyes.

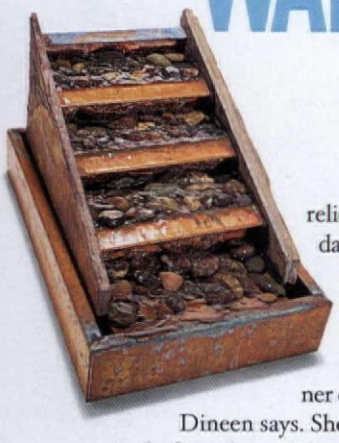
1651



Giovanni Lorenzo Bernini's Fountain of the Four Rivers, in Rome, is described as a "gigantic papier-mâché confection."

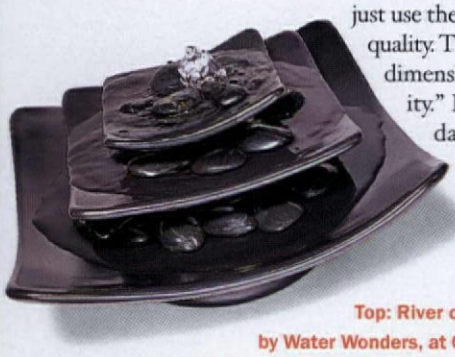

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WATER MUSIC



relief from dry interiors and day-to-day stress. "They are a very conscious way of bringing the outdoors inside, as opposed to just putting a plant in the corner of a room," architect Joan Dineen says. She explains that fountains are de facto humidifiers, and one she designed for clients who lived in an overheated New York apartment saved their antique furniture from cracking: "Unfortunately, I was too late to save some of the Biedermeier pieces they had brought over from Europe."

No matter how simple their design, fountains add a layer of metaphysical luxury to a room. "I never use a fountain for purely decorative reasons," interior designer Jennifer Post says, "and I don't just use them for the Zen quality. They add space, dimension, and fluidity." Designer Clodagh says that fountains "add energy," especially when they



Top: River of Rocks, $295, by Water Wonders, at Chelsea Garden Center Home, Inc., NYC. 212-727-7100. Above: Pagoda, $142, from Smith & Hawken. 800-776-3336.



"Water is a weak-looking substance that is incredibly strong," says architect David Ling, who built a recessed "waterfall" floor at the Alberta Ferretti shop in New York's SoHo. "It brings nature back into urban environments."



"The supreme good is like water, which nourishes all things without trying to" LAO TZU

1685



André Le Nôtre's Salle de Bal, at Versailles, has a wall of waterfalls and a marble dance floor. Lit by torchères at night, it gives the illusion of a palace ballroom.

1826



Joseph Paxton's Willow Tree Fountain at Chatsworth, England. Princess Victoria, later the queen of England, calls it the "squirting tree."

1886



Created as an industrial safety measure, Geneva's Jet d'Eau shoots a water jet more than 400 feet into the air.

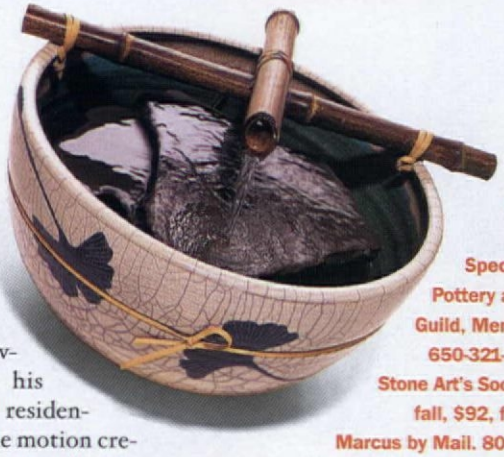
1930s

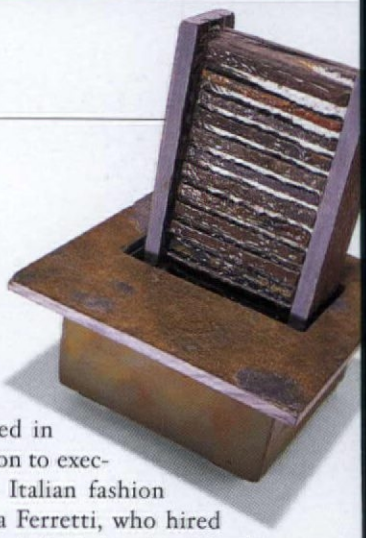


Ducks first march into the lobby of the Peabody Hotel, Memphis, TN, to tunes by John Philip Sousa.


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WATER MUSIC





Left: Joy Imai's raku, $175, from Special Handling Pottery at Allied Arts Guild, Menlo Park, CA. 650-321-8188. Right: Stone Art's Soothing Waterfall, $92, from Neiman Marcus by Mail. 800-825-8000.

are placed in usually stagnant areas like foyers.

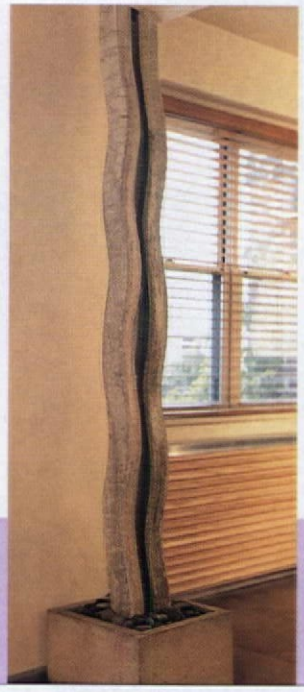
Whenever possible, architect David Ling incorporates moving water into his commercial and residential projects. "The motion creates patterns, so you don't need wallpaper or moiré fabric," he says. "I like how water reflects and refracts light. The way light hits water and bounces back against the ceiling is incredibly beautiful." He also appreciates the *feng shui* connotations, which he cited in his presentation to executives at the Italian fashion house Alberta Ferretti, who hired him to build their SoHo boutique. "In *feng shui,* water represents wealth," says Ling, who designed a horizontal "waterfall" floor of translucent, tempered glass for the store's entrance. "That's how I sold it to the client."

California artist Archie Held has discovered that his minimalist, sinuous, large-scale bronze and stainless-steel sculptures find a new audience when he adds a water element to them. "People who don't warm up to contemporary sculpture like these better because of the common denominator of water," he says. Gregory Muller, who describes himself as a stone artist, enjoys the challenges of sculpting with water, too. "It's exciting to try to manipulate it," he says.

Sometimes, fountain owners tire of the sound of rushing water. "It can be unpleasant if it doesn't gurgle gently," says Clodagh. "And generally you don't put fountains in rooms where you listen to music."

Muller doesn't get insulted if someone tires of listening to one of his marble fountains. "They stand up as sculpture even without water," he says. —D.S.





California sculptor Archie Held (archieheld.com) is known for his minimalist metal fountains, far left. Clodagh, the organically oriented New York designer, puts fountains, like the one at left, in most of her projects.

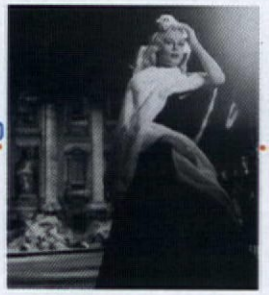
"Brilliantly the temple fountain sparkled in the sun, and laughingly its liquid music played" DICKENS

1953



In *Roman Holiday,* Audrey Hepburn, an AWOL princess, tours Rome with Gregory Peck and splashes in the Barcaccia Fountain.

1960



In *La Dolce Vita,* siren Anita Ekberg, holding a kitten on her head, gets drenched in the waters of the Trevi Fountain in Rome.

1989



Every evening, a 59-foot-high mountaintop cascade is transformed into a fiery, lava-spewing volcano at the Mirage Casino in Las Vegas.

1998



The Four Seasons' ponds and fountains in Sayan, Bali, would transport even Thoreau to another time and place.

Always the center of attention.



To the trade. Photo: Paul Robinson

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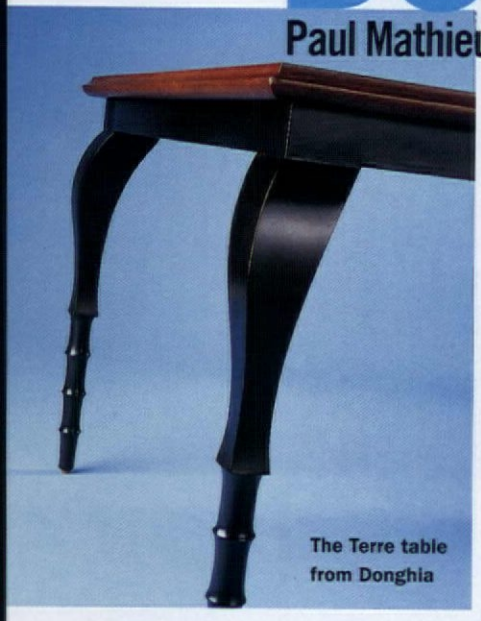
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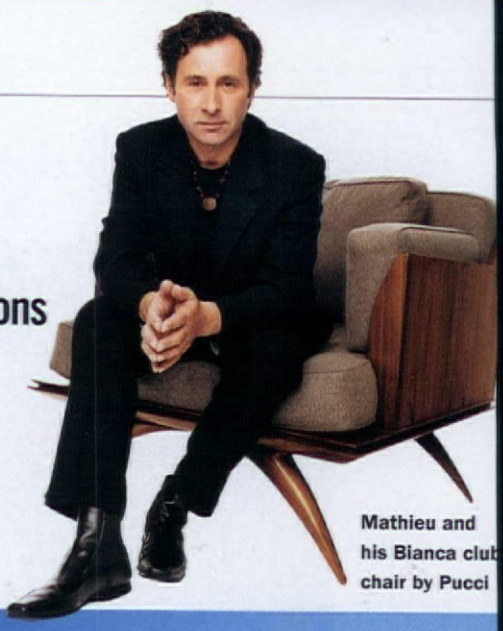
BUZZ

Paul Mathieu's spiritual furniture collections

by Brooke Stoddard



The Terre table from Donghia



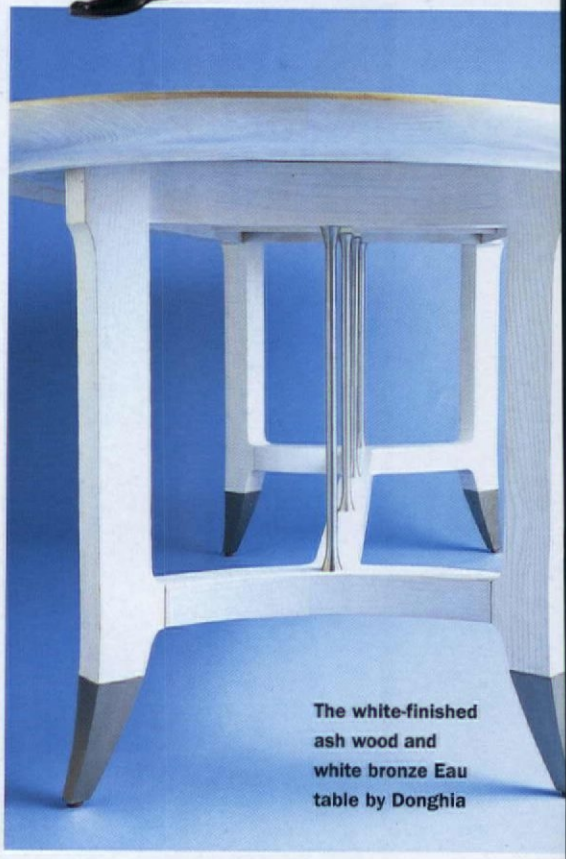
Mathieu and his Bianca club chair by Pucci

This is Paul Mathieu's moment. In his two new furniture collections—for the American companies Donghia and Pucci International—the interior designer has turned to his hometown, Aix-en-Provence, for inspiration. His work celebrates nature in its purest forms. "The collection for us is based on the elements that sustain life—air, earth, and water," says Thomas Fuchs, director of furniture and product development at Donghia, which is producing the tables and cabinets. "Paul's use of materials is interesting. He manipulates or pushes them to exaggerate their beauty. For example, the Terre [Earth] collection is a combination of ebonized maple and warm cherry finish on oak. The Eau [Water] collection is all white-painted ash, and the grain of the wood gives the illusion of water. He even designed a sideboard with undulating doors to mimic the motion of waves."

The Paul Mathieu Collection for Pucci—eight upholstered pieces, including two sofas, three chairs, an ottoman, and a daybed—is just as eloquent. "What attracts me most to Paul's work is how sculptural it is," says Ralph Pucci. "But it also possesses poetry and whimsy."



Air sideboard of walnut, from Donghia



The white-finished ash wood and white bronze Eau table by Donghia



Mathieu daydreams in his carved walnut Bianca daybed for Pucci International.



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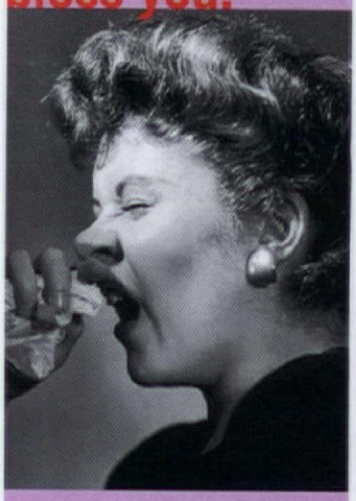
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search party Amazon.com's kitchen department is red-hot

Amazon.com continues to reinvent shopping. When founder Jeff Bezos visited our offices recently, he gave us a highly personal tour of his favorite innovations. He's keen on the Friends & Favorites program, which enables "trusted friends" to know what books and CDs they're all buying. "It's great for someone like me, who doesn't know a lot about music," Bezos told us. "I can see what my musical friends are buying and order the same things." He's high on Amazon's new kitchen department, too. Besides offering tips from the redoubtable *Cook's Illustrated*, it lets you search in new and useful ways. If only red kitchen accessories will work in your house, then Amazon can find you 70 red items—from a Le Creuset spatula ($10) and a Best masher ($10) to a tea kettle ($50) and a KitchenAid mixer ($220).

bless you!



For people suffering from allergies or asthma, a good night's sleep can be a luxury. Gazoontite.com, a Web site, retailer, and catalog (800-4MY-NOSE), is devoted to helping all of us "breathe happier and healthier." The company's take on healthy living is comprehensive: In addition to a full line of bedding, there are hypoallergenic bath towels, vacuum cleaners (Miele, of course), Euroclean Deluxe Dust Magnet mops, and antiallergen throw pillows for children's rooms. There's even a Gazoontite Breathing Forecast, which allows you to type in a zip code and find out if the air quality where you're headed is tolerable.



beliefnet.com Our favorite source for good karma is this multicultural Web site, which covers religion and spirituality from A (agnosticism) to Z (Zoroastrianism). You can create an on-line memorial, join a prayer circle, and shop for everything from crosses to mezuzahs.

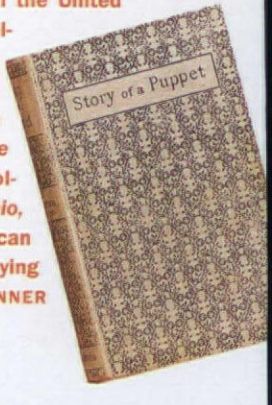
carry on Finally, a great portable work space for your laptop

Most people have a love/hate relationship with their laptop computer. Sure, you can take it anywhere, but finding somewhere to use it is often a challenge. Now Intrigo (intrigo.com) has introduced the Lapstation Series ($99 to $189), which was designed for holding laptops on beds, sofas, floors, or outdoors. With so many smart features—built-in wrist pads, shock-absorbing rubber feet—it's clear why Intrigo won the Innovation 2000 Award at the Consumer Electronics Show.



book club Rare books are now easier to find

"Some people have told us that they didn't know that rare-book collections even existed!" says Brian Parkhill, Web manager of baumanrarebooks.com. That is, until one of the leading rare-book sellers in the United States (with galleries in Philadelphia and New York) launched its Web site. Bauman's broad inventory includes a first edition of Niccolò Machiavelli's *The Prince*, $30,000, and Carlo Collodi's *The Adventures of Pinocchio*, $10,500, right. Best of all, you can browse the shelves without worrying about fingerprints. —LESLIE BRENNER



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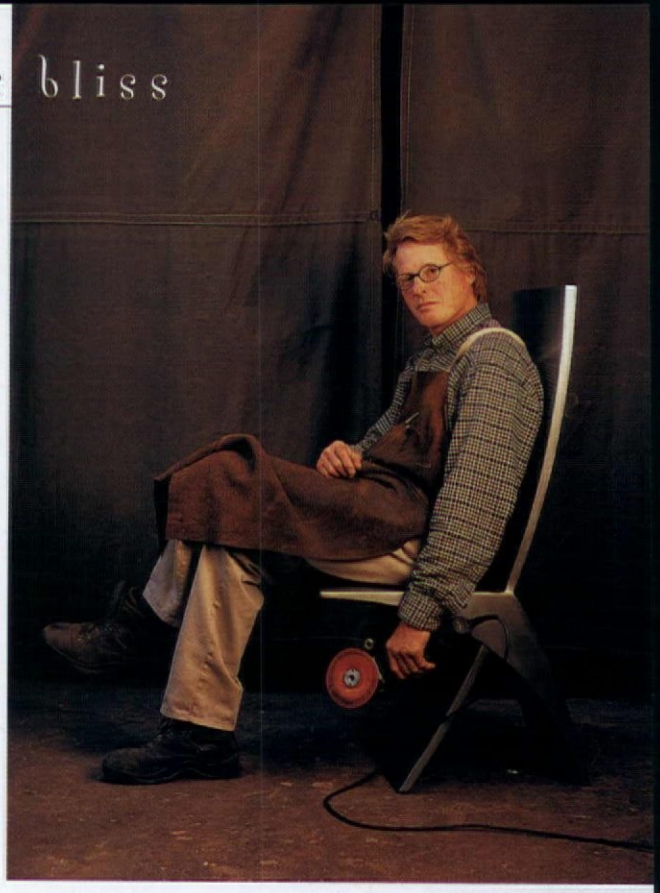


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EXTRA!



midwest zen The art of Henry Royer



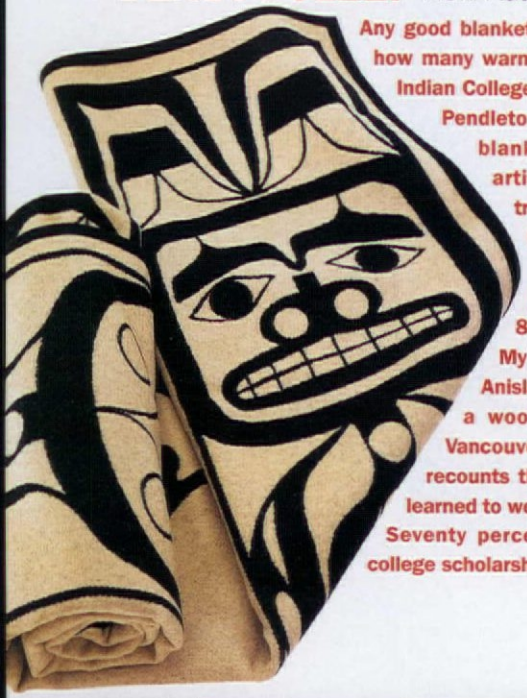
About 15 years ago, Henry Royer, who majored in philosophy in college, got philosophical about his prospects for making a living as a sculptor. "Conceptual art overran conventional sculpture, and I got pretty disenchanted," he recalls. He turned to making furniture because he could, at least, make sculptural bases for tables, satisfying his "desire to work in three dimensions." Royer's custom-made steel and wood pieces, which have a Zen masculinity, were until recently sold only at art galleries. "I worked out of a barn," says Royer (hkfurnituredesign.com), who lives in Madison, Wisconsin. "It was a one-man operation. But my sister got me out of the barn and introduced the concept of production, and resurrecting pieces I'd made before." Now showrooms like Clodagh Design Works in New York sell his line of benches (about $10,000), left, and his chairs (about $2,400), above, to architects and designers. Clodagh is a longtime admirer; she has been buying his furniture for her clients for more than a decade. "The strong statement and sculpted simplicity of his pieces are a tremendous asset on a project," she says. "It's furniture as art."

if these walls could talk . . .



The women on HBO's *The Sopranos* are obsessed with decorating. For help with her new wallpaper, Mob wife Carmela (Edie Falco), right, turns to her friend Christine, who recommends "my brother, an artist with wallpaper, the only one you trust with your Brunschwig & Fils."

BEAUTY SLEEP New Native American blankets



Any good blanket will warm your body, but how many warm your soul? The American Indian College Fund has teamed up with Pendleton Woolen Mills to produce blankets by Native American artists. Everyone benefits: a tradition is kept alive, artists have an outlet, and buyers get superb, limited-edition blankets ($350 to $425, 800-880-5887). In "Tribute to My Grandmother Mary Ebbets Anislaga," left, George Hunt, Jr., a woodcarver and member of Vancouver Island's Kwakiutl tribe, recounts the legend of how humans learned to weave. Need more incentive? Seventy percent of the price goes to college scholarships. —KATRINE AMES

A sexy solution for small spaces

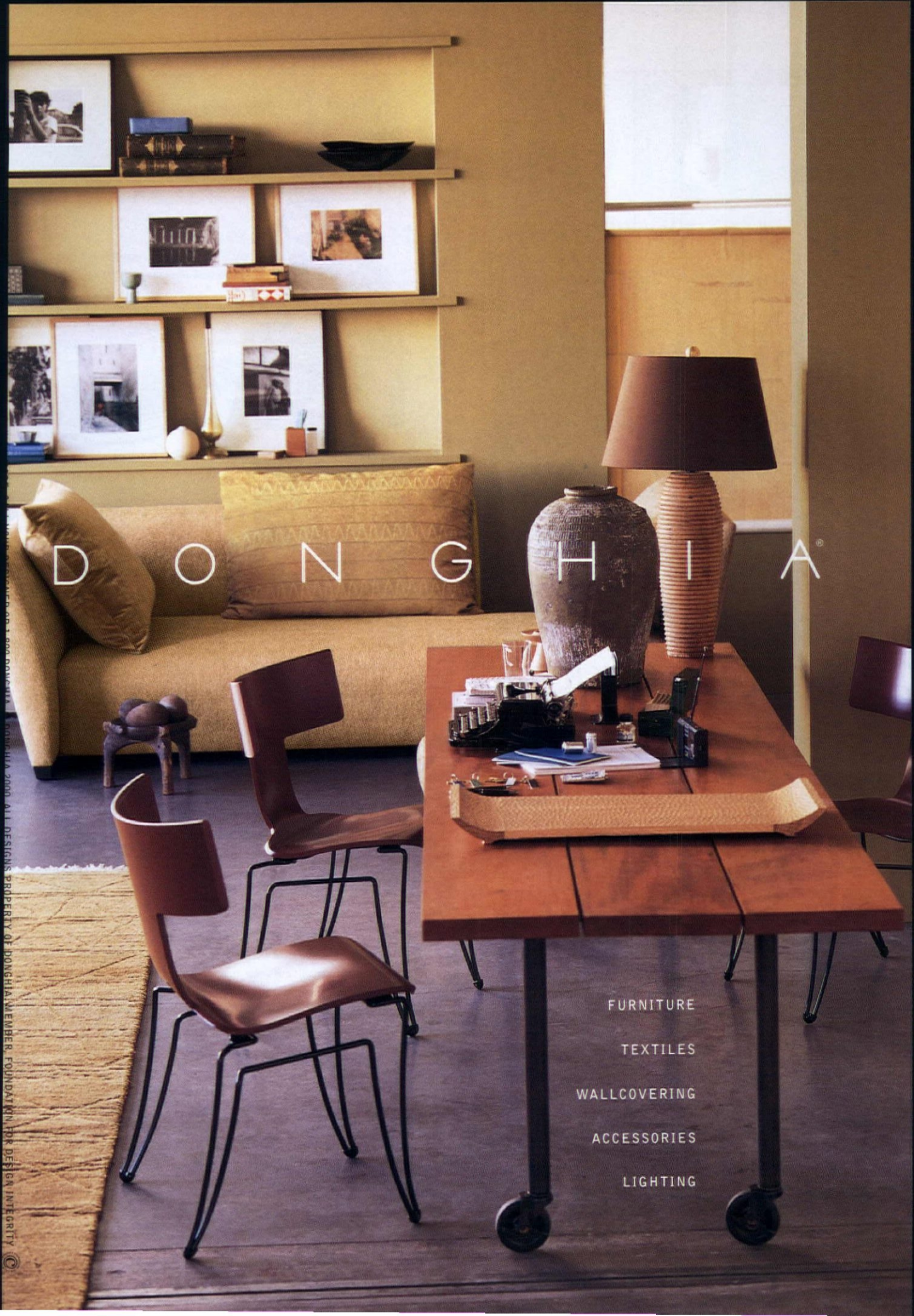
the millennial murphy bed





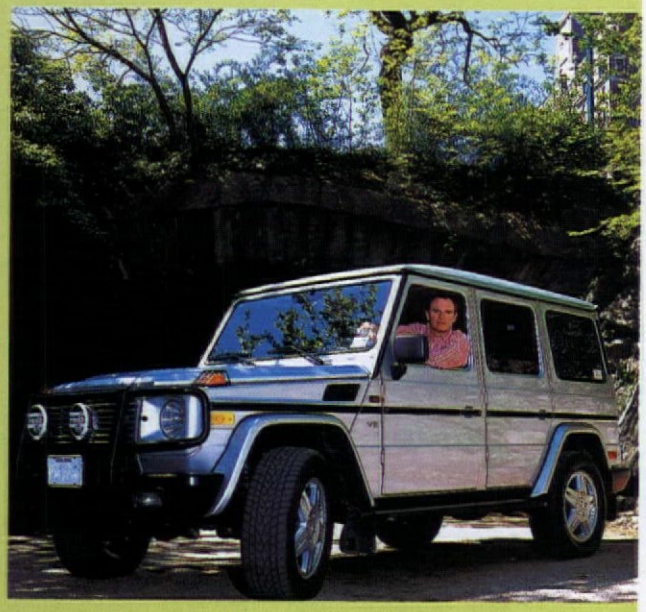


"There are people in small apartments all over the world who don't want to sleep on pullout sofas," says designer Loren Sherman, who has reconceived the Murphy bed. His TableBed (212-932-0366, in NYC) is an ingenious living system that allows users to eat, work, and sleep in the same spot. Sherman, a set designer and self-described "engineering maniac," came up with the bed for his own use, and soon, friends encouraged him to market his elegant contraption. It debuted in May at the International Contemporary Furniture Fair in New York, and was the hit of the show. "We'd planned to sell it only as a custom piece," says Sherman, "but the response has been so great, we may produce it right away. The hotel and dormitory industry is really interested, too."



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EXTRA!



the ultimate truck

GREG JORDAN'S NEW MERCEDES

Greg Jordan enjoys living large. The hot New York interior designer, whose clients include socialites Blaine Trump and Elizabeth Johnson, resides at tony One Central Park West and drives around town in a silver Mercedes Gelaendewagen. "They're very rare—I got mine from a dealer in Sante Fe," says Jordan, who became smitten after a friend sent him a promotional video. The Gwagen, as it is known, turns heads in Manhattan. "People don't know what it is," says Jordan, who began driving trucks at age 9 in his native Louisiana. "It's not the ultimate in luxury inside. I thought it would be like a big swanky Mercedes 600, but it's pretty stripped down. It's not as fancy as some Chevy truck you use to pull a horse trailer. But it's *very* powerful and great fun to drive."

WHO WANTS TO DESIGN A DOOR HANDLE?



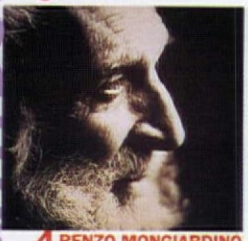
1 MARIO BELLINI



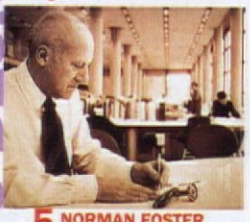
2 RICARDO BOFILL



3 ADAM TIHANY



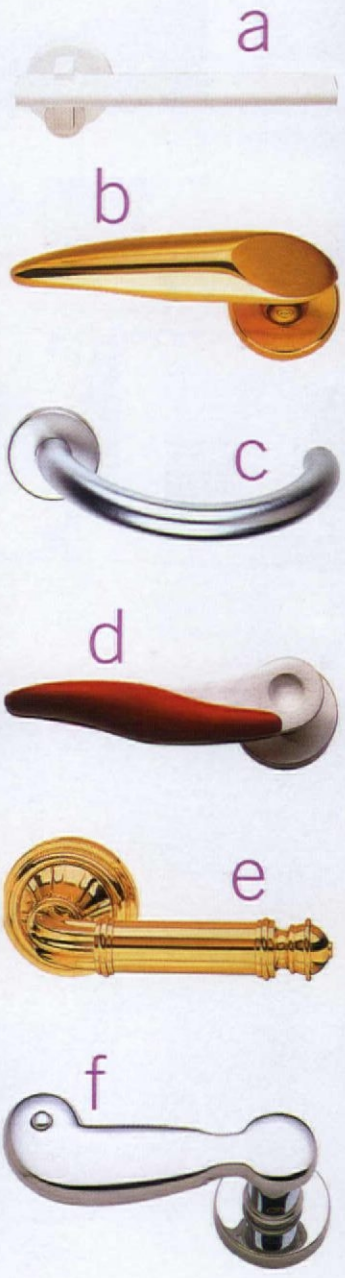
4 RENZO MONGIARDINO



5 NORMAN FOSTER



6 MICHAEL GRAVES



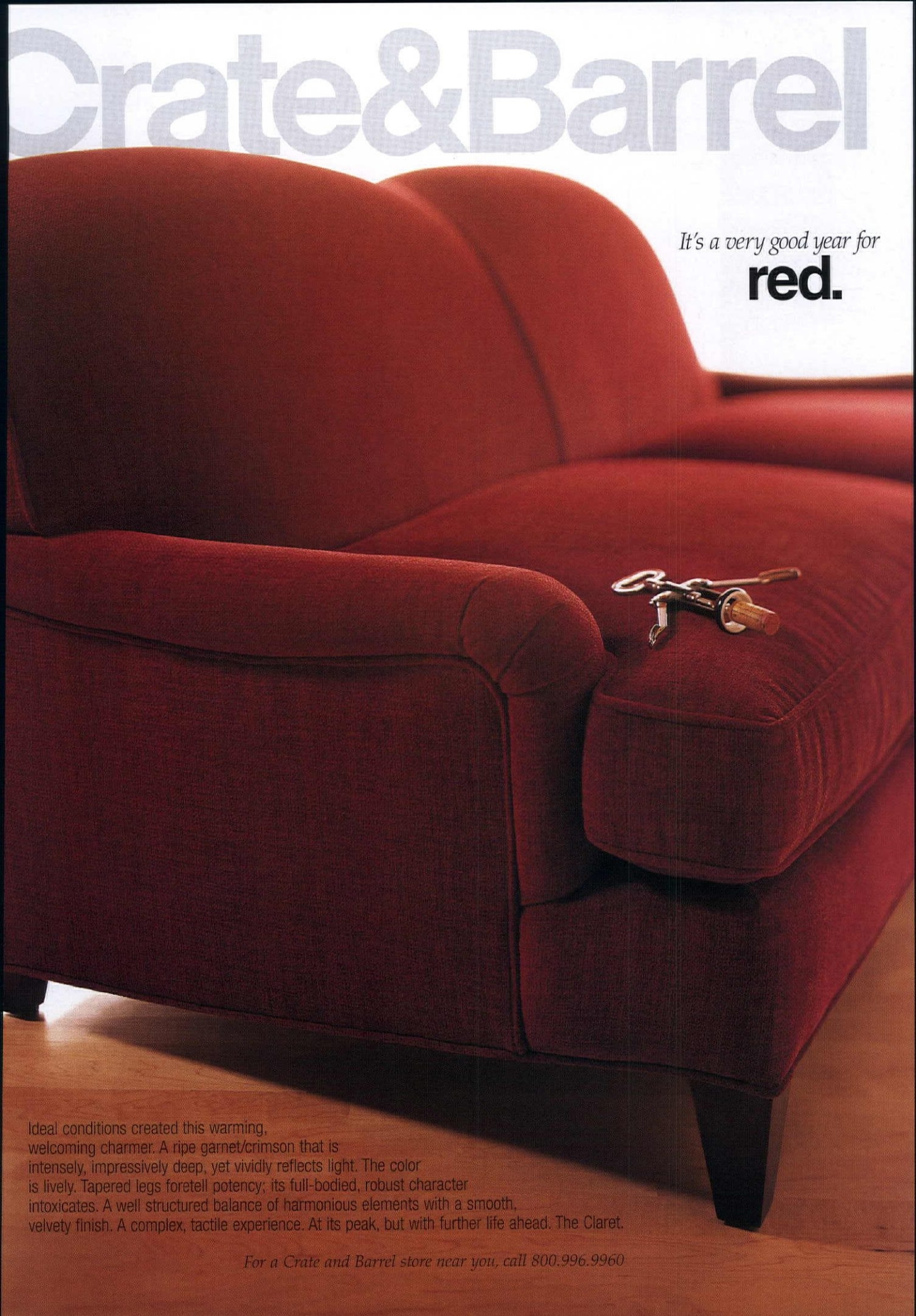
Since 1976, Valli & Valli, one of Italy's leading manufacturers of cabinet hardware and bathroom accessories, has been recruiting leading architects to create door handles. Unlike other so-called designer products, the handles, above, bear their creators' signatures. Can you match the architect to his handiwork?

Answers: (a) Bofill (b) Tihany (c) Bellini (d) Foster (e) Mongiardino (f) Graves



plant hampton A winter resort for summer plants

After Labor Day, when the Hamptons' elite shutter their beach houses for the season, they don't leave their houseplants behind. They send their beloved arallas and ficus trees to Plant Parentage (631-283-4810) for the winter. Because this is the Hamptons, there *are* admission requirements. "We don't take anything under three feet tall," says owner Margie Taylor, who took in 400 palms, hibiscus, and cacti last year. Come Memorial Day, clients discover that their babies are still recognizable. "We give plants back much the same as they were in the fall," says Taylor. "We don't want them to outgrow their pots."


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LARDER

The allure of homemade French fries

by Lora Zarubin

There's something marvelously decadent about serving French fries at home. Is there any other dish that is so humble yet always a treat? My secret for perfect fries is to cook the potatoes twice. I only use peanut oil—it doesn't have an overwhelming taste, and the fries cook up lighter. As for a dipping sauce, a pot of garlicky aioli is true indulgence. Of course, making French fries is not as easy as opening a jar of caviar. But I promise that nothing else will elicit such cries of delight from your guests.



I can't live without my mandolin. Whether I'm making fries for 2 or 20, it makes slicing hard and slippery potatoes a breeze. I use this model from Bridge Kitchenware ($150, 800-274-3435, or 212-688-4220, in NY) to cut perfect 3/8-inch-thick rounds, which I then chop into 3/8-inch-wide strips with a sharp chef's knife.



The key to crisp French fries is keeping the oil very hot and at a constant temperature—a job that cast-iron pots do wonderfully. Lodge's genius deep-fry kit ($30, in TN, 423-837-7181) includes a 2 1/2-quart pot, a thermometer, and the all-important fryer basket that lets you dunk potatoes in and out of hot oil like a pro.



If I can't have homemade aioli, the next best thing is Hellmann's mayo doctored up with a head of garlic that I've wrapped in tinfoil and roasted in the oven at 400 degrees for 45 minutes. I cut off the garlic's top and squeeze the cloves into a cup of mayonnaise. For a tangy, Belgian-style dip, I mix 1 Tbsp. of good-quality apple cider vinegar into a cup of mayo.

fabulous frites

Serves 4

4 large Yukon gold potatoes, peeled and sliced into 2 1/4-by-3/8-inch strips
1 1/2 quarts peanut oil
Kosher salt

- Soak potatoes in ice water for half an hour. Drain and dry well. (Excess water will cause hot oil to spatter.) Heat oil to 340 degrees.
- Add a handful of potatoes to basket and lower into oil. Cook until light brown (about 2 minutes). Lift basket out of the oil, hook it onto the side of the pot, and let potatoes rest for 30 seconds. Place them on paper towels to cool.
- Cook remaining potatoes in batches, always reheating oil to 340 degrees before frying.
- Once all the potatoes have been fried, heat oil to 375 degrees. Refry potatoes, a handful at a time, until they are a deep golden brown (2 to 3 minutes). Remove basket, shake off excess oil, and spread potatoes on paper towels. Sprinkle with salt. Serve immediately.

create.

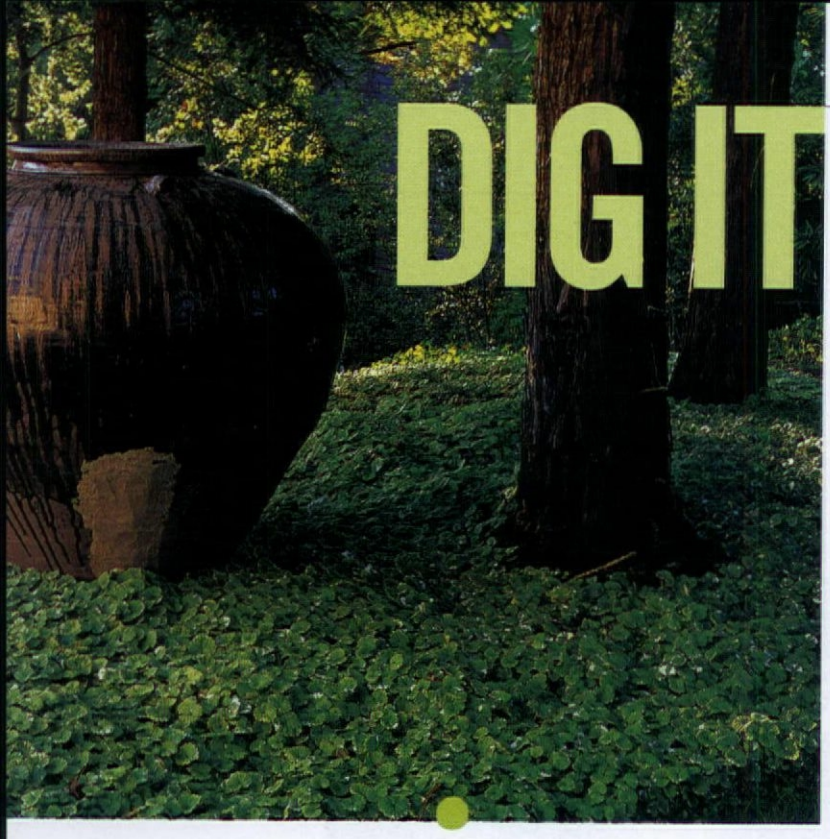


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DIG IT

The solution to the problem of deeply shaded areas involves honesty, bravery, and a little garden know-how

by Carol King

IF ANSWERS were easy, there would be many fewer questions. The question I most dread after giving a lecture usually comes when an intense-looking young woman stands up and asks, "What can I grow in deep shade?" As others lean forward to hear lists of beautiful plants that thrive in total darkness, my answer is, "Uh, have you tried **lamiums**, or **pachysandra**, or **lily of the valley**?" Nods all around. "But they died." Then, feeling like the Wizard of Oz when Toto pulls back the curtain and reveals what a sham he is, I say feebly, "Very few plants grow well in really deep shade."

Though I flunked botany twice, I do know that photosynthesis is impossible without an occasional ray of sunlight. If you want to grow plants in deep shade, you must lighten the darkness. This means limbing up trees, removing shrubbery, and even cutting down trees, if that is what it takes.

You really are allowed to cut down extraneous trees. Your garden is not the rain forest. Instead of thinking of the dark area as a "planting," why not think of it as an invitingly shady "place"? My dog, Rosebud, a miniature-brained, longhaired dachshund, has discovered that the most comfortable spot in the garden is under a Norway maple. Being neither a mad dog nor an English person, I'm planning to get out of the midday sun and turn this shade tree into an outdoor room. Grass isn't going to grow in your light-forsaken spot, so why not put down bark mulch, crushed stone, or dry-laid paving as flooring for your sitting area.

Shade-tolerant annuals in containers will add color during the growing season, and won't have to compete with tree roots for water and nutrients. Unbelievably ethereal-looking tuberous **begonias** (the Blackmore & Langdon kind) will appreciate the shelter provided by a tree. More dependable are **caladiums**, brightly colored **torenias**, and even good old perennial **hostas**.

A few lovely plants can tolerate dark shade. My favorites are the **barrenworts**, or **epimediums**, an elegant tribe of ground covers with heart-shaped leaves and tiny columbinelike flowers in early spring. Many epimediums even color up in the fall. Early spring sunshine will support ephemeral **Virginia bluebells** and **hepaticas**, which bloom obligingly and then disappear. The handsome but dangerously invasive **spurge** (*Euphorbia robbiae*) can cope with and will be confined by dry rooty shade. Equally beautiful and deviant are **goutweed** and **gooseneck lysimachias**. For fall flowers and gorgeous foliage, hardy **cyclamens** will bloom between the toes of trees. The perennial evergreen ***Geranium macrorrhizum*** spreads fast and smells good. If you are willing to supply an occasional drink, you can even grow trendy **hellebores**.

So, is your shade-producing tree a rare specimen? Does it stop traffic when it blooms or turns orange in the fall? Or are you raking leaves now because someone neglected to weed out an acorn 15 years ago? Shade trees are either a blessing or a curse, the solution to which is a chain saw.

DEALING WITH DARKNESS AT NOON A few tips on how to lighten up



1 Plant varieties of early spring woodland bloomers like Virginia bluebells, creeping phlox, and trilliums, which will enjoy the sunlight before a deciduous tree leafs out, and go dormant once shade arrives.



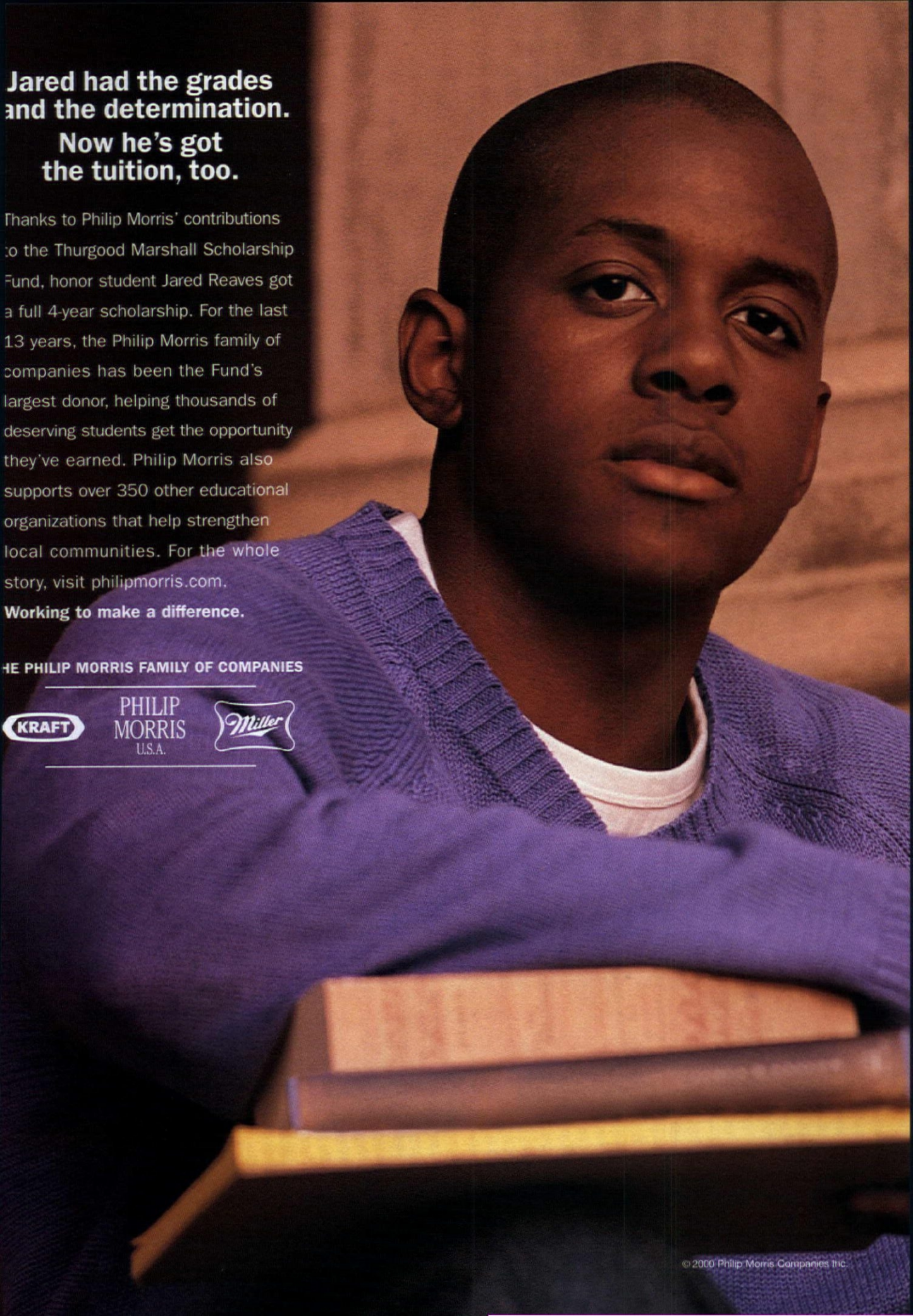
2 When installing ground cover under trees, avoid disturbing large roots. A spreading plant with a wide horizontal habit, like Geranium macrorrhizum, will lessen the number of planting holes needed.

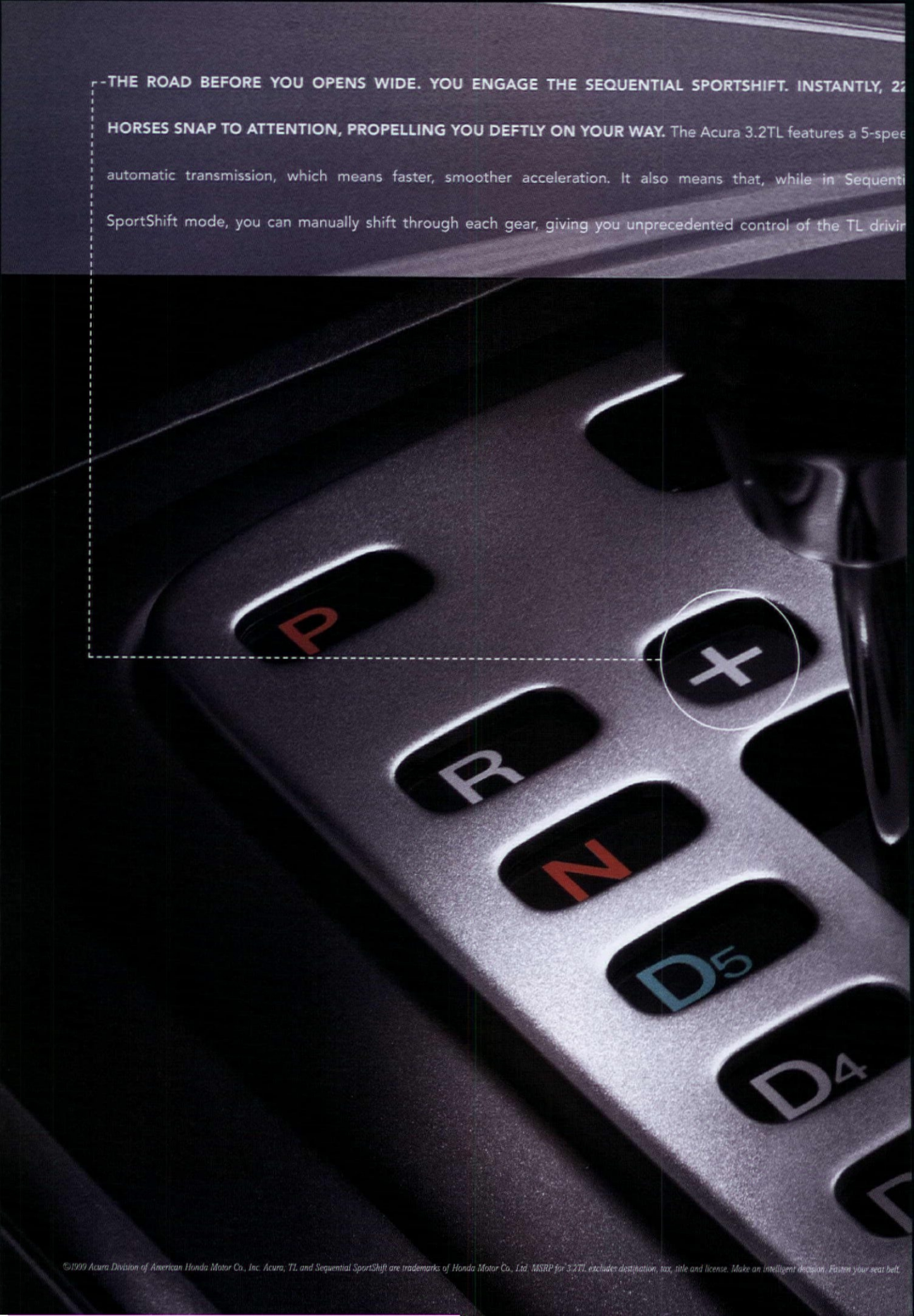


3 If the shady spot is isolated from more desirable areas of your garden, experiment cautiously with weedy garden thugs such as goutweed (*Aegopodium*) or the knotweeds (*Polygonum* and *Persicaria*s).



4 If all else fails, give up on plants entirely, limb up the trees, and transform the area into an outdoor room, supplying it with a bench, a hammock, or perhaps a garden ornament. —STEPHEN ORR


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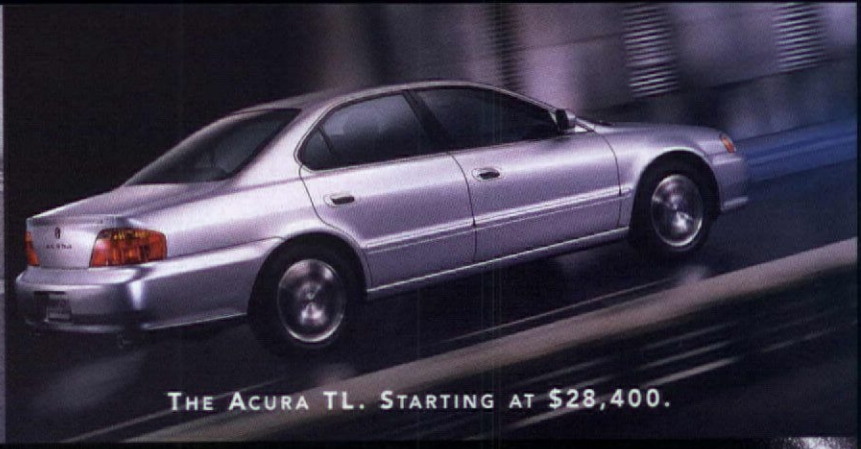

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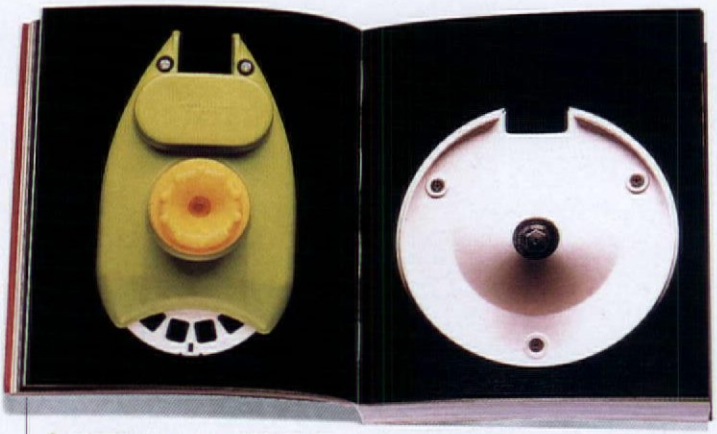


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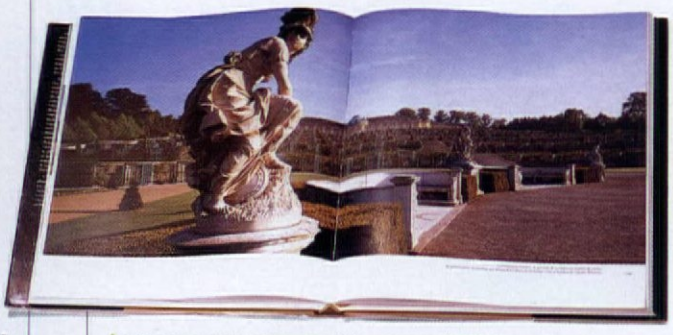
BOOKS

by Lygeia Grace

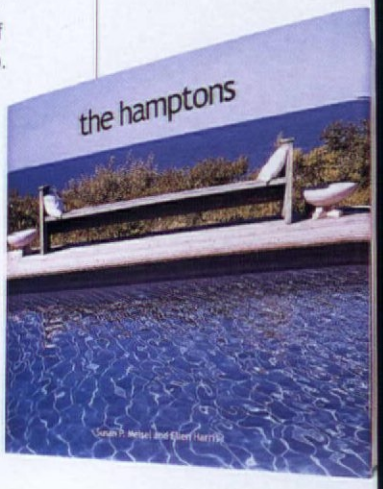


▲ **FACES** (Chronicle, $16.95) François and Jean Robert see faces everywhere—in the handle of a mop, in the profile of a wrench, in the sockets of an outlet. After examining this amusing album of photographs, you will, too.

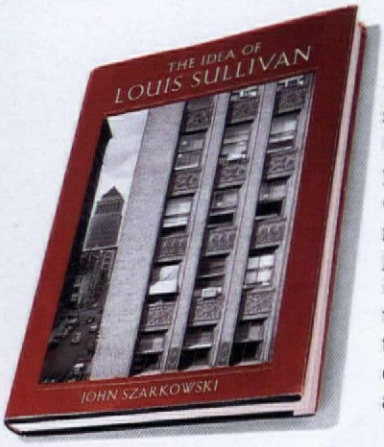
▼ **THE HAMPTONS** (Abrams, $39.95) The text tends toward clichés—"there's no place like home," "fields of dreams"—but the houses, gardens, and landscapes captured in this quirky book nevertheless conjure up the eternal allure of this historic resort.



▲ **THE FRENCH GARDEN** (Vendome, $75) Long live the Gallic garden in all its formal splendor—the parterres of La Gaude, the statuary of Sans-Souci, the fountains of Villette.



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◀ **THE IDEA OF LOUIS SULLIVAN** (Bulfinch, $60) Back in print after 44 years, John Szarkowski's classic portrait of the great architect is still a joy. With photographs, interviews, and excerpts from Sullivan's writings, this wonderful book captures the master and a bygone era.



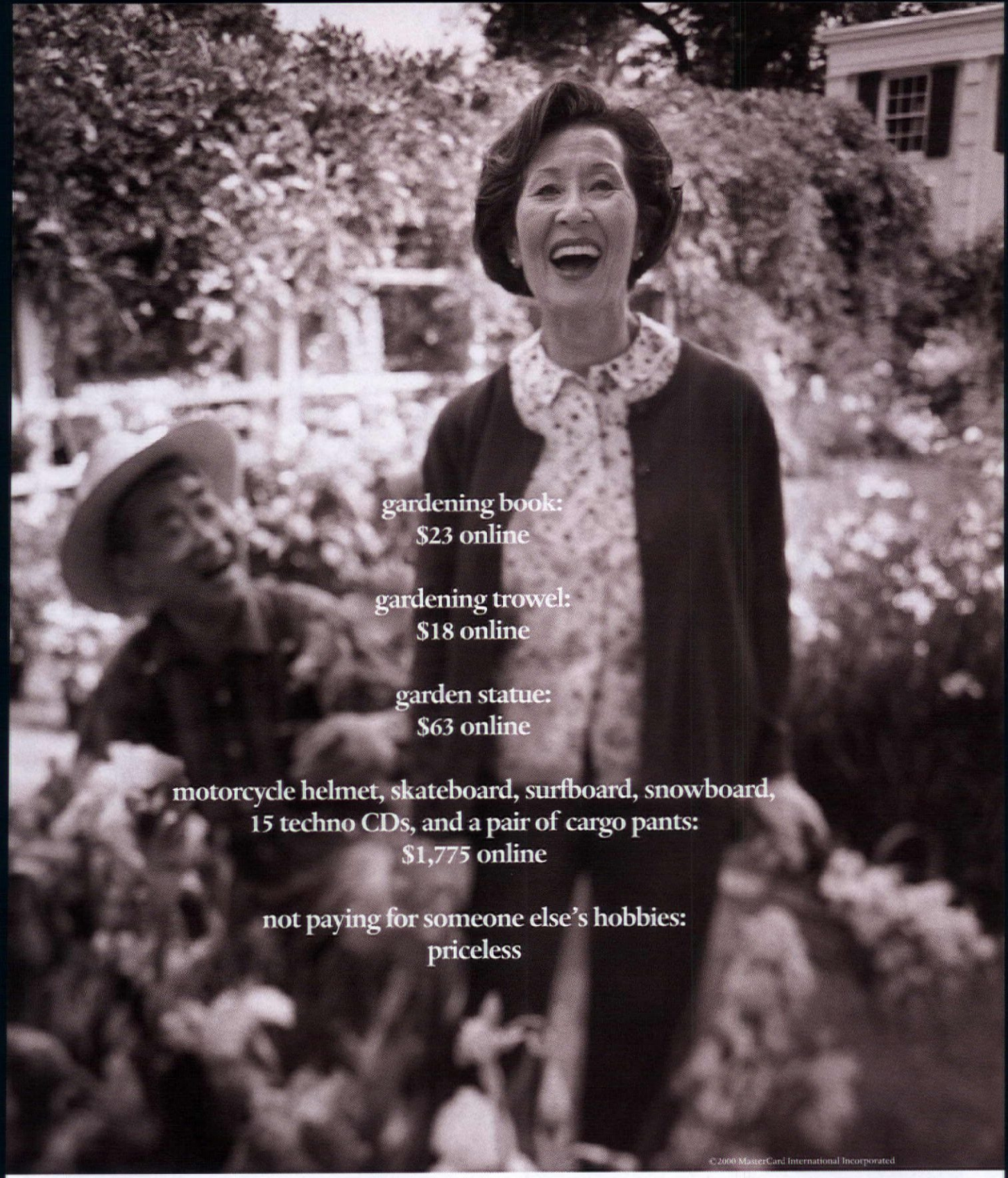
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REQUIRED READING

designer harry allen's favorite art and style books

DISPLAY Interiors Library No. 3, edited by George Nelson (Whitney Publications, Inc.) "The best resource for retail design ever published. Mr. Nelson was a genius, and his view of display is indispensable." DONALD JUDD, SPACES (Stankowski-Stiftung) "Judd is a great inspiration." UNDERGROUND INTERIORS: DECORATING FOR ALTERNATE LIFESTYLES by Norma Skurka and Orberto Gili (Quadrangle Books) "It may not be tasteful or minimal, but this book on the drug-induced interiors from the 1970s is food for thought. I laughed, I cried, I am inspired." MUTANT MATERIALS IN CONTEMPORARY DESIGN by Paola Antonelli (Museum of Modern Art) "I know this book inside and out. Even as the 'new materials' craze matures, this reference stays fresh." TIBOR KALMAN: PERVERSE OPTIMIST (Princeton Architectural Press) "It's rare that I value a 'graphics' book as much as this one. It goes beyond design. It is a lesson in living life and following your heart."





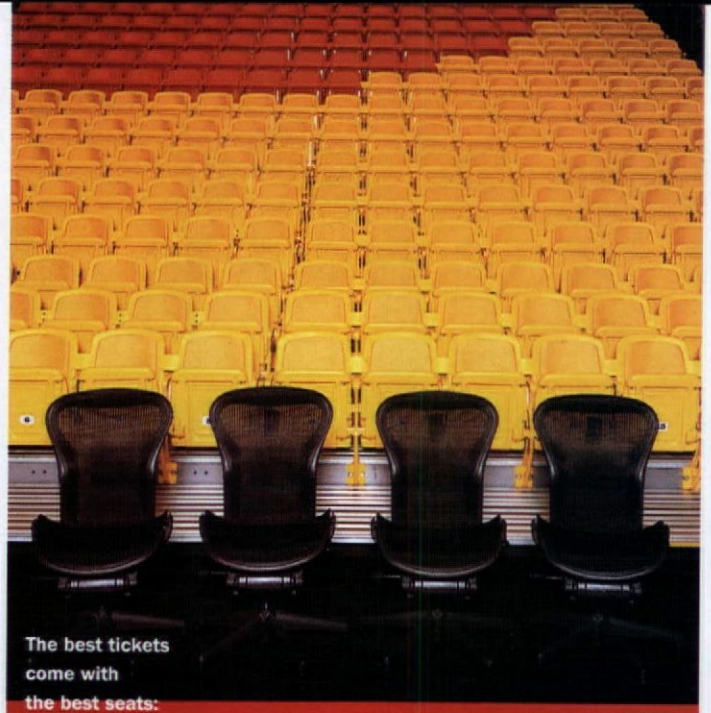
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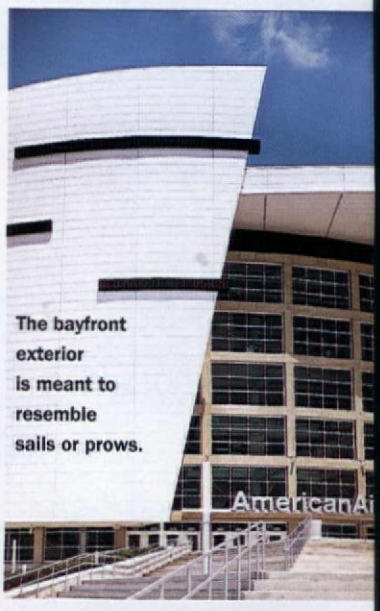
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ROADTRIP

by Dan Shaw



The best tickets come with the best seats: Herman Miller's Aeron chair.



The bayfront exterior is meant to resemble sails or prows.

Miami's home-court advantage

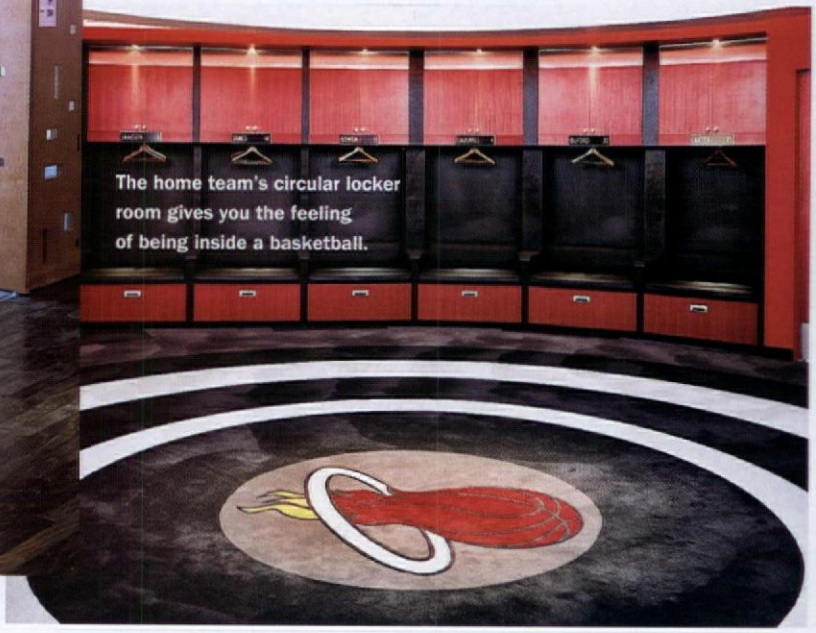
"The preconception is that arenas are big ugly boxes," says Bernardo Fort-Brescia, who cofounded, with his wife, Laurinda Spear, the trendsetting architecture firm Arquitectonica. "Our job was to make people realize an arena can be beautiful and sculptural." And how! The American Airlines Arena, home since January to the NBA's Miami Heat, may be the most luxurious in the league. The team sits on leather cushions in its circular, paneled locker room. Fans with deep pockets sit courtside, next to or across from the team, on Herman Miller's Aeron chairs. These ticket holders have their own private dining rooms below the playing court, with a special entrance from the underground parking lot. The architects suggested that the players sit on Aeron chairs, too, but coach Pat Riley vetoed the idea. He didn't want his players to be *that* comfortable during a game.



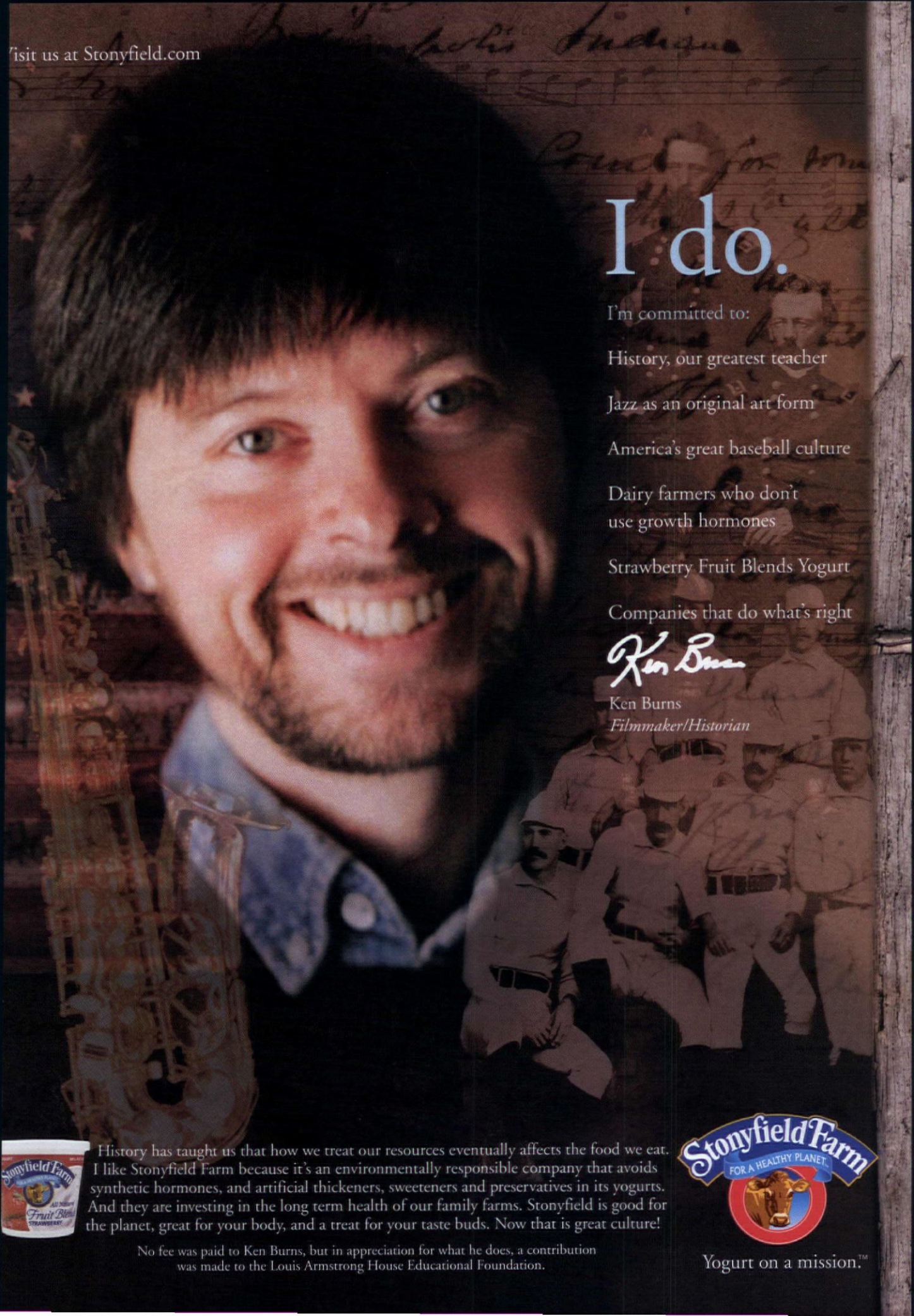
The seats are in a Heat Wave pattern in the team's colors.



Arquitectonica's attention to detail is evident in the doors to the upper level's luxury suites.



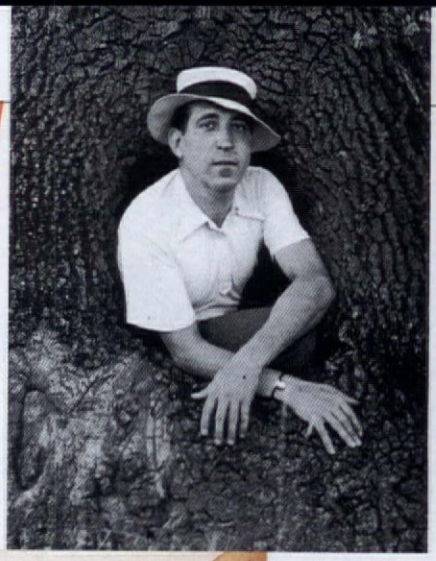
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Paul Dupré-Lafon, the luxe modernist

by Carolina Irving



Paul Dupré-Lafon was a loner. One of the great Art Deco designers of the century, he belonged to no school, participated in no decorative arts salons, and never had a shop. But for those fortunate few who were wealthy enough to commission his work—oh, what delights his independent imagination wrought! Called the "millionaire's decorator," Dupré-Lafon (1900–1971), a native of Marseilles, worked for the most celebrated families, among them the Rothschilds and Dreyfuses. He created exquisitely crafted one-of-a-kind pieces that combined rugged elements like aluminum and stone with refined materials like parchment and leather. His rooms were rigorous and spare, but never cold—thanks to his devotion to warm, tobacco-colored leathers, dark lacquered surfaces, and textured travertine marbles.

Dupré-Lafon's secret was that in an era ▶



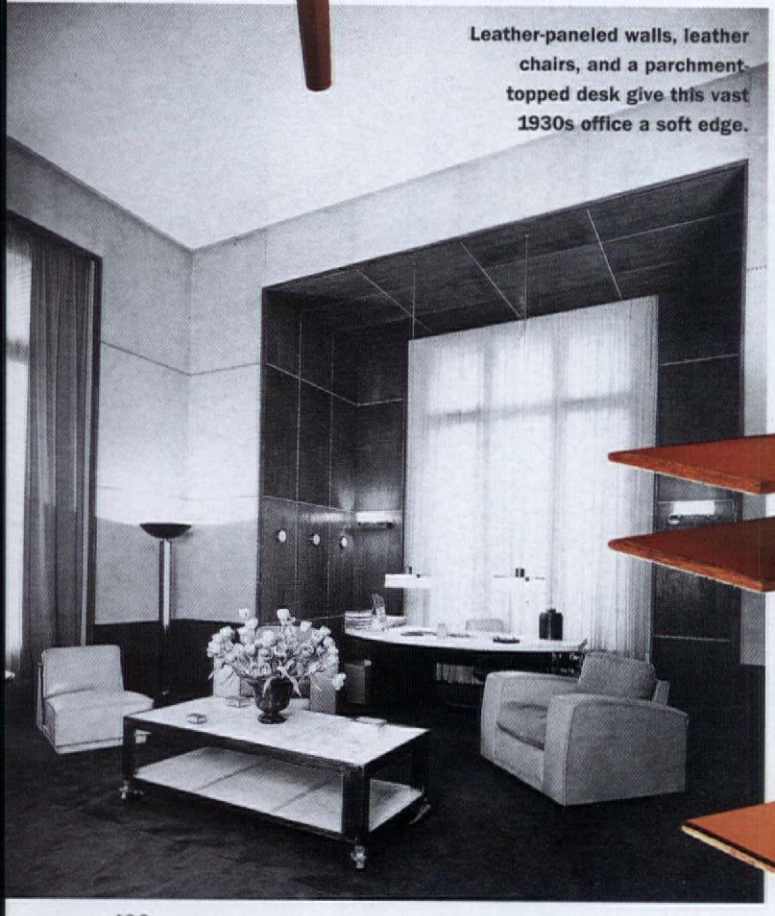
I love the rivets on this circa 1927 lacquer chair.



Dupré-Lafon made his reputation in 1929 with the design for a house, left, on rue Rembrandt.

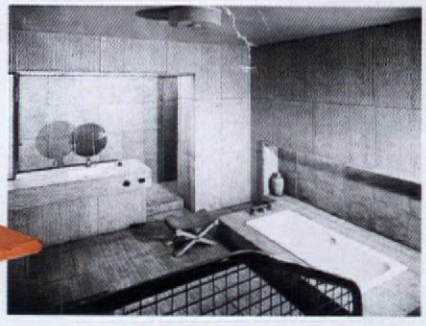


Mixing materials is a Dupré-Lafon trademark. Here: a 1930s chair and a late-1920s side table.



Leather-paneled walls, leather chairs, and a parchment-topped desk give this vast 1930s office a soft edge.

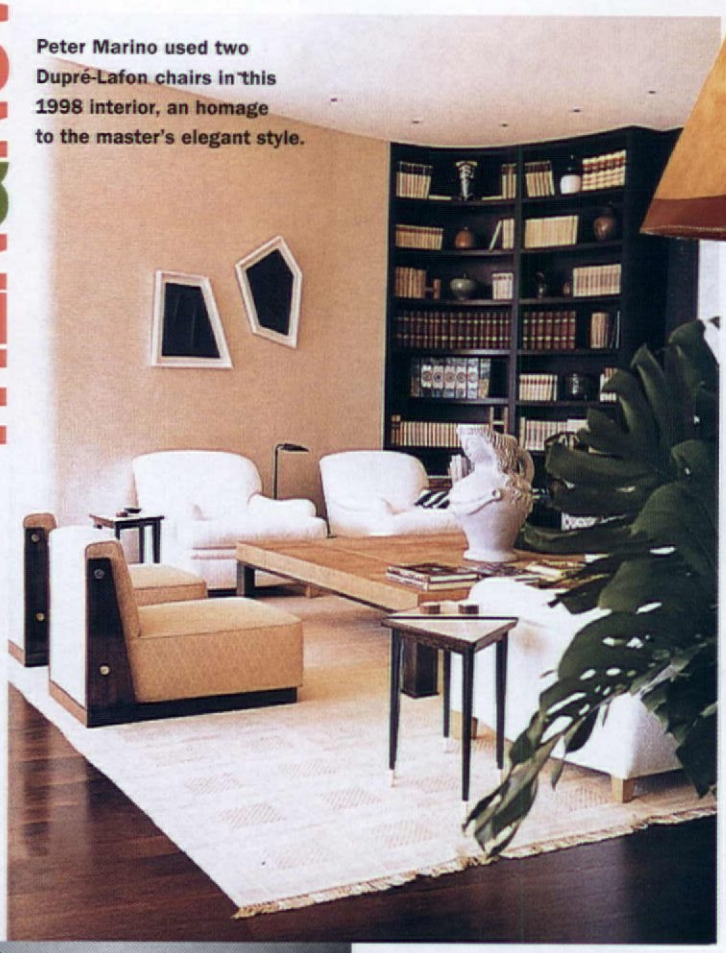




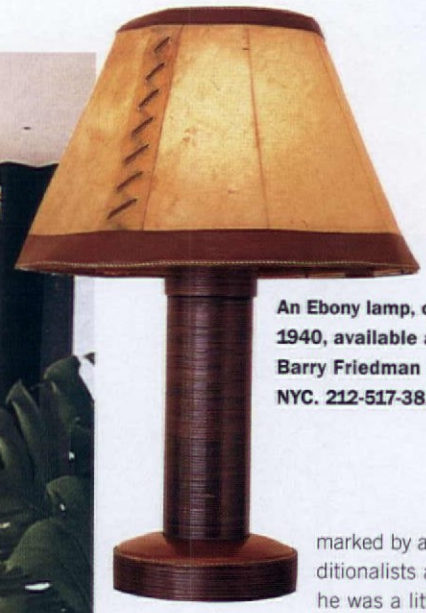
A soothing, travertine marble bathroom, 1938


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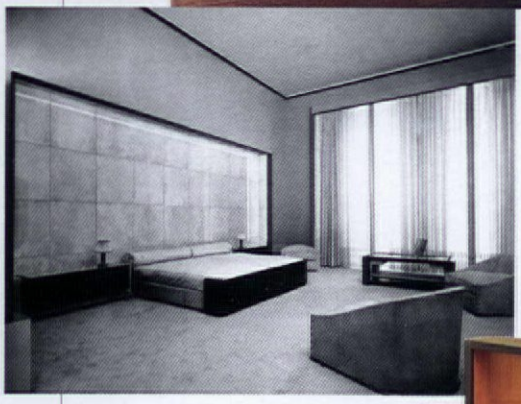
Peter Marino used two Dupré-Lafon chairs in this 1998 interior, an homage to the master's elegant style.



An Ebony lamp, circa 1940, available at Barry Friedman Ltd., NYC. 212-517-3820

marked by a division into traditionalists and modernists, he was a little of both. Like Jacques-Émile Ruhlmann, he was passionate about details—he got his leather from Hermès, and he finished copper tables with gold varnish. Still, his sense of luxury was based on the idea that furniture should be useful. That is why even his most extravagant commissions, like the extraordinary 1929 *hôtel particulier* he did on rue Rembrandt for a 21-year-old bachelor, have a sublime order and simplicity about them.

I am not alone in my infatuation. At a recent auction, a cherry-veneered sideboard sold for $31,730—more than twice its highest estimate. New York dealer Barry Friedman does steady business selling Dupré-Lafon pieces to discerning architects like Alan Wanzenberg and Peter Marino. "His designs are always sporty and chic," Marino tells me, "exactly today's taste."

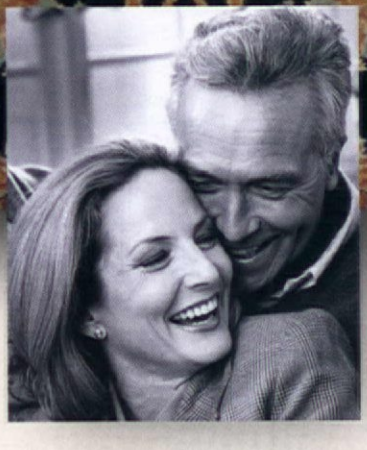


The bedroom in the rue Rembrandt house, left, is a serene retreat. Below: a chic 1940s steamer-trunk-cum-bar, in Hermès leather, from Barry Friedman Ltd., NYC.





High ceilings and horizontal furniture give a shipping magnate's 1930s living room incredible vertical proportions.



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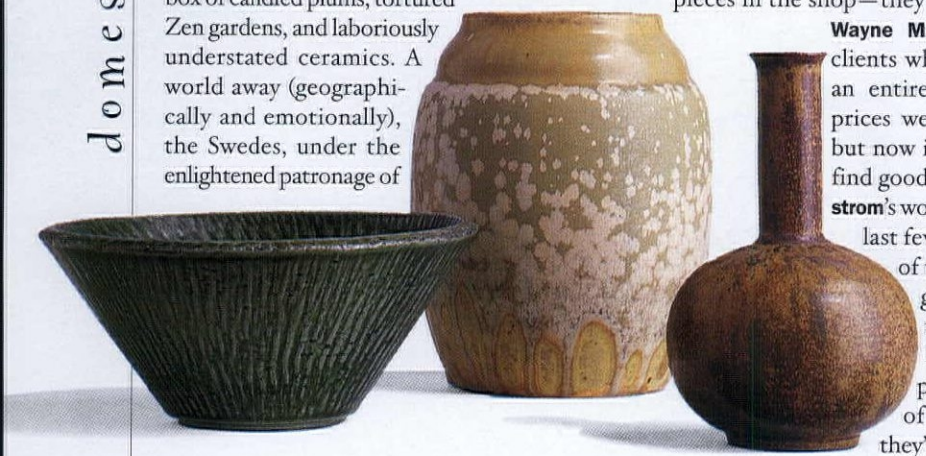
Can you even afford simplicity? by Paul Fortune

NOTHING'S SIMPLE. They may tell you it is. Don't believe them. It may look easy. It's hard! If it looks simple, it's invariably more complicated than you care to imagine. If you have a book with *Simple* in the title, toss it out the window. It's a lie. (Ever tried the recipes in Richard Olney's *Simple French Food? Bonne chance!* It should be titled *Complicated and Extremely Time-Consuming French Food.*) Luxury comes at a cost many can't afford. Simple luxury comes with a hidden cost many don't understand, yet struggle to divine.

The Japanese have historically dominated the field of elegant simplicity—a beautifully wrapped box of candied plums, tortured Zen gardens, and laboriously understated ceramics. A world away (geographically and emotionally), the Swedes, under the enlightened patronage of Gustavus III, fostered a craft movement of studied simplicity and luxury that echoed Japanese aesthetics, but with a lighter feel. Think *Wild Strawberries,* not *Throne of Blood.*

This style is enjoying a wide revival on the West Coast—an alternative to the predictable reproductions that seem to swamp every new mansion in town.

Designers like **Barbara Barry**, whose sleek style has been embraced by many of Hollywood's power elite, buy from **Lief Aarestrup**, who deals in all things Scandinavian, from Gustavian to twentieth-century. At **Denmark 50**, best-sellers are the elegant and simple designs in glass and ceramic by such masters as **Arne Bang, Saxbo, Axel Salto,** and **Wilke Adolfson**. "I can't keep these pieces in the shop—they fly out," says owner **Wayne Marmorstein**. "I have clients who come in and buy an entire display case. The prices were very reasonable, but now it's more difficult to find good pieces. **Patrick Nordstrom**'s work has tripled in the last few years, but it's some of the most beautifully glazed ceramics of the twentieth century." If you crave a chic pot to throw a bunch of wild poppies into, they're going fast—hurry!



frank israel's legacy? the screening pavilion

The style of Frank Israel, the celebrated architect known for his luxuriously modern residential design, is being kept alive by two talented former associates, Barbara Callas and Steven Shortridge, who are busy with projects from Canada to Tel Aviv. Their L.A. commissions include offices for the foundation of Peter and Eileen Norton, and a private screening pavilion, below, for CAA's Bryan Lourd. "In a town obsessed with the constantly fluctuating symbols of status and luxury, there has always been one perk that sets you aside from Mr. and Mrs. Jones—your own screening room," Shortridge says. "Bryan's is tucked on the side of a small canyon, with tiered seating, just like a real theater, and with glass walls, which can be curtained to block out light. It's just across the canyon from another pavilion Frank designed, to house Fred Weisman's collection." The pavilion is emerging as *the* Hollywood status symbol. For me, it seems essential for one's sanity. I can't stand the ugliness of the cineplex: the irritating coming distractions, the mind-numbing decibels of THX, the nauseating smells. But to slip into a cozy chair as the houseboy takes your order and the Gerhard Richter whispers aside to reveal the silver screen—well, it makes the latest Hollywood drivel almost bearable.



the talented mr. beeton

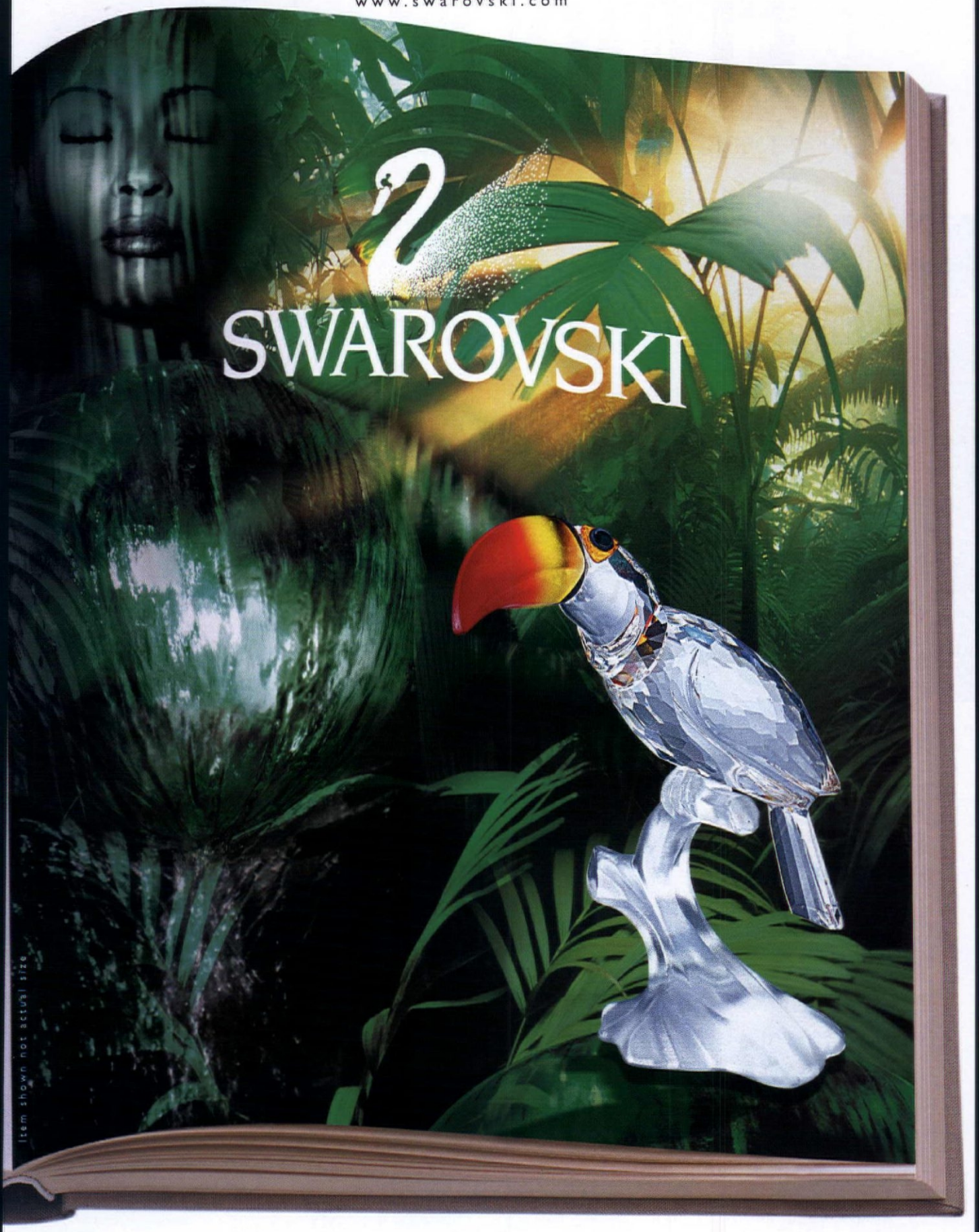
Once heralded as L.A.'s "undecorator" (I was never too sure what that meant exactly), Tom Beeton, below, has been busy undecorating for several major clients lately. "I'm having a problem with scale these days," says the talented Mr. Beeton. "With the huge stock market, clients want huge houses to match. I'm working on a place in Bel Air for L.A. real estate magnate Fred Sands, who is a great client. But at the end of the day, everyone wants 'cozy and warm.' Ever tried to cozy up 25,000 square feet? Then they all want Christian Liagre. They want to re-create that weekend-at-the-Mercer feel, which is getting a little over."

Now, Mr. Beeton is working on a pet project for Ben Ford (son of Harrison), who is a gifted chef and will soon open his own restaurant in the old Chez Hélène space in Beverly Hills. Chadwick, as it will be called, has been conceived in a Hippie-Hobo-Contempo-Maybeck style. "Ben worked at Chez Panisse and loves that Craftsman style," Beeton says, "so I've come up with a modern



version of that look—hemp and Fortuny fabrics, with a splash of silver." It sounds mad, but if you can't have fun with a restaurant, what's the point?

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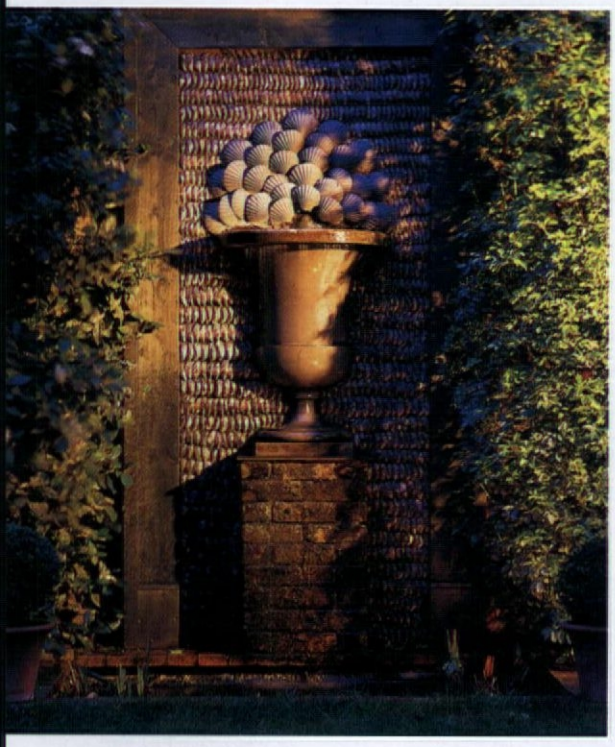


CRYSTAL EXOTIC

EUROPE

All good garden paths must lead somehow to water

by Meredith Etherington-Smith



George Carter's Lead Effect fountain, lined with mussel and scallop shells, above; Alison Amour Wilson's Aquasphere, below.

WHY DO WATER features in gardens seem as fashionable in the year 2000 as decking was in the 1990s? No millennium garden is complete without the plangent plash and reflections of H_2O, whether in a lake, cascade, fountain, pool, dripping rustic grotto, stream, or even canal. Perhaps we need water to aid New Age contemplation. Perhaps water worlds offer us respite from the frenetic. When it comes to water features, **George Carter** is your man. Carter is one of those well-kept secrets bandied about at aristo taste-broker dinner parties. Nice, unassuming Carter can, and often does, design anything. Here an eighteenth-century gazebo; there a gold medal contemporary sculpture garden (with water) at the Chelsea Flower Show; somewhere else an amusing little rustic pavilion, reflected in a still pool. A formal seventeenth-century topiary, water, and parterre garden? Carter. The redesign of the Scottish headquarters of the National Trust, in Edinburgh? Carter.

Part garden and architectural historian, part architect and designer, Carter has recently executed two very different water features that I think perfect for the small garden. The first is a lead obelisk cascading with water, placed at the end of a rectangular pool edged with topiary, for **Annabel Astor**'s formal town garden. The second is a romantic mossy urn, filled with shells, that Carter set against a background of mussel shells down which water slowly drips, for the garden photographer **Marianne Majerus**'s bosky London grove.

"Well, yes, water does indeed seem to be very much in demand," Carter told me the other day. "I'm doing a series of black pools for a garden in the country, and a rabbit island in the middle of a lake in America. Quite a lot of these commissions came from the garden I did at Chelsea last year."

While Carter is essentially classical in his watery designs, **Allison Armour Wilson** is uncompromisingly of the third millennium. Her Aquasphere is a giant water sculpture shaped like a crystal ball. All you need to do is put it on a strong, level foundation, fill it with water, and plug it in. Wilson's even purer Mesa is a mirrored water feature of stacked squares. Either of these designs would look extraordinary in a small town garden or roof terrace. Their cool, pure effect reminded me of the great Mexican architect **Luis Barragán**, who used water as an integral architectural element. A new book on his work is just out from Phaidon. A worthy addition to any New Age gardener's library.





'30s something

How many of us have trekked out to the Paris suburb of Boulogne-Billancourt? No, I thought not. But now a new museum, the Museum of the Thirties, provides the motivation. The '30s have, I think, been overshadowed by the more jolly '20s, yet the art and design of that decade are fascinating and challenging.

The new museum sets out to put the record straight. Painting, sculpture, decorative arts, and colonial art, together with the records of architects, sculptors, and cabinetmakers, and photographs and architectural models, are all part of the exhibition. But why Boulogne-Billancourt? In the '30s it was a beehive of art and architecture for architects such as Le Corbusier, Mallet-Stevens, and Tony Garnier; filmmakers Abel Gance, Jean Renoir, and Marcel Pagnol; and artists Chagall, Juan Gris, and Souverbie.

Musée des Années 30, 28 avenue André-Morizet, 92100 Boulogne-Billancourt. 33 1 55 18 46 42. Open six days a week, except holidays.


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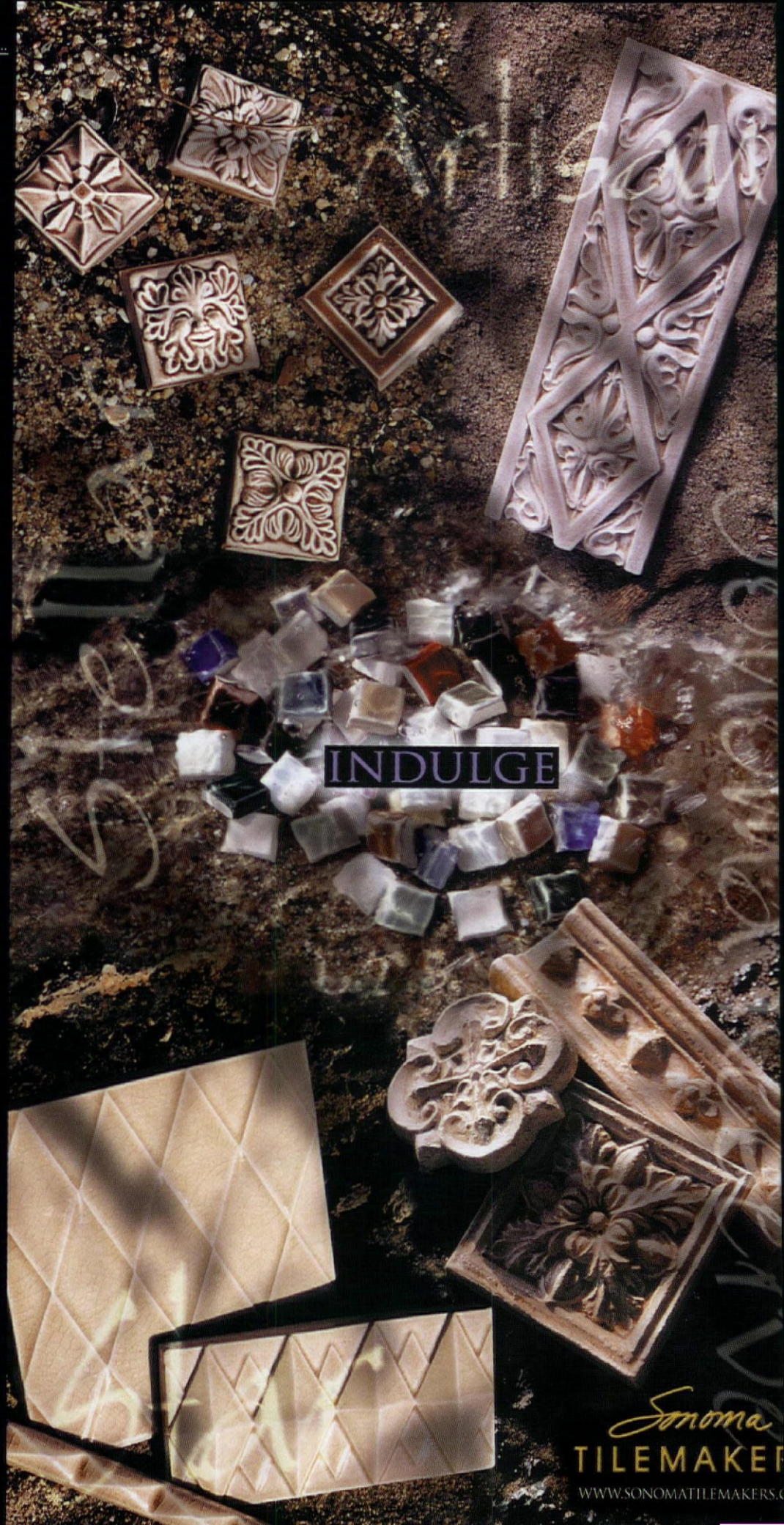
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2 Singing in the Rain Manhattan-based architect Alison Spear probably doesn't mind when blue skies turn black. Her paradigm of luxurious simplicity is a Marimekko print umbrella.

3 Color Block Christine Van der Hurd beautifies plane geometry with her Off the Wall wool rug, $1,898, available at Cappellini Modern Age, NYC. 212-966-0669.

4 Where's the Fire? Surely St. George would have let this creature be. *Pâte de verre* dragon, $185, in lilac, also available in amber, green, and white, by Daum, from L'Art de Vivre. 800-411-6515.

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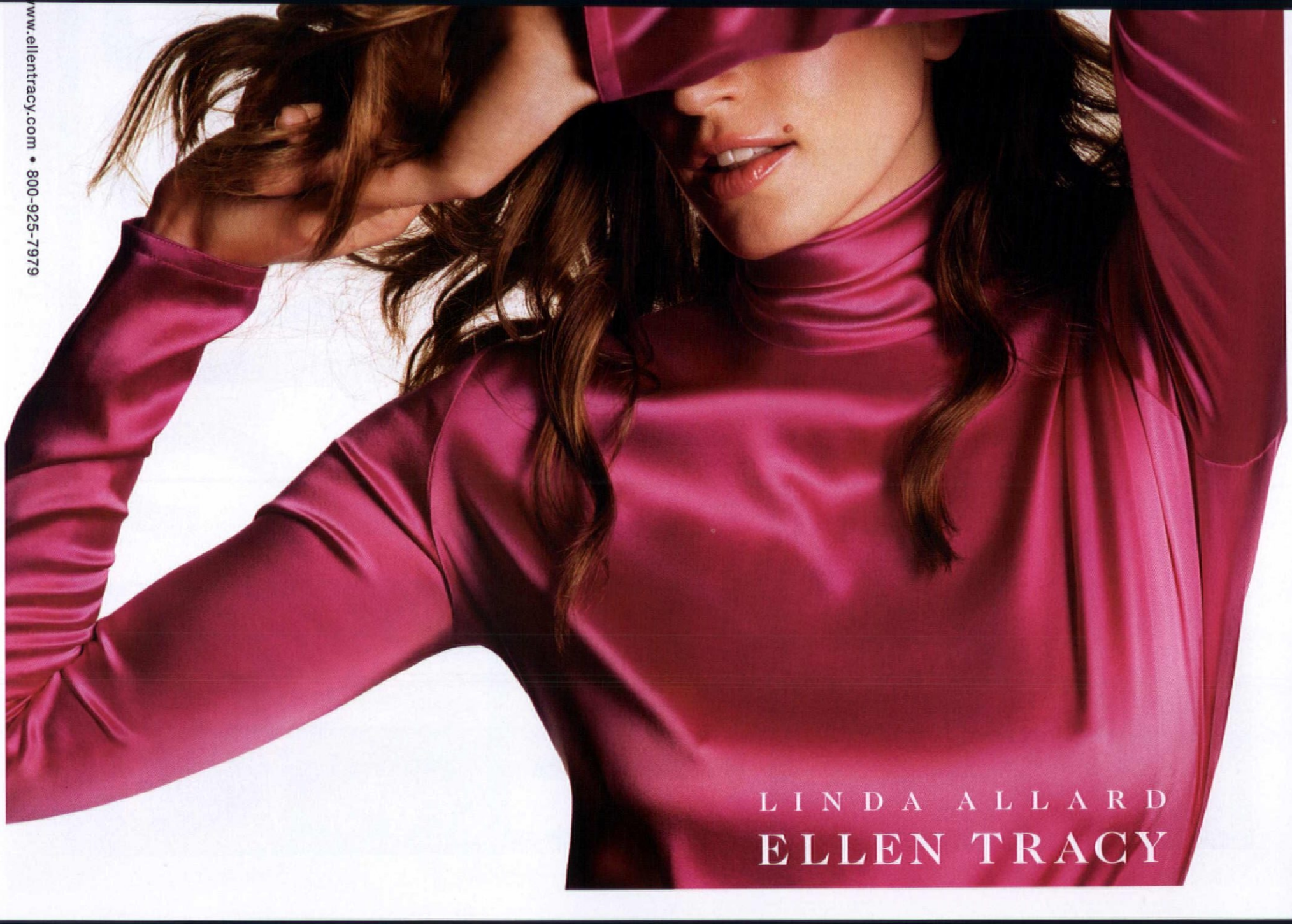


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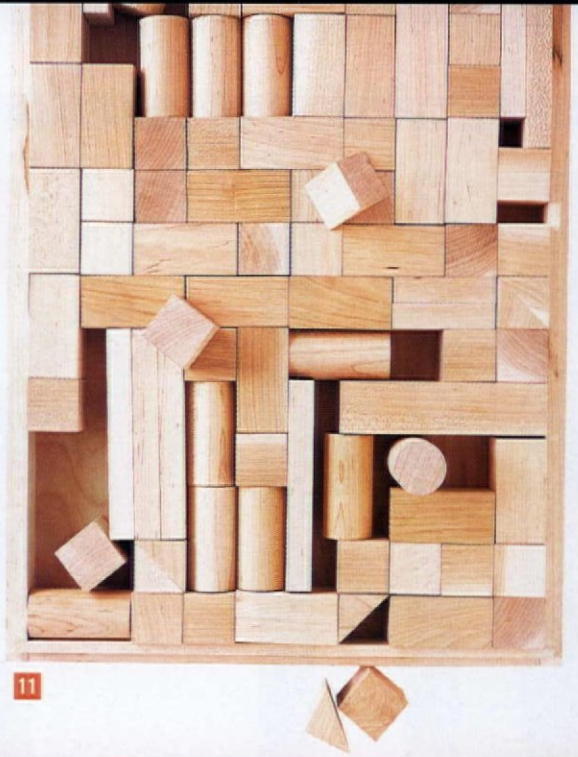
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10



11

"WHEN I'M BLUE, I ALWAYS TRY TO BUY SOMETHING BEAUTIFUL—OR GET A HAIRCUT" FEDERICO DE VERA, DESIGNER

10 Light Touch The cinnabar Cloisonné Silhouette lamp is more than just a beautiful shape. Each one has a different, delicate net effect, like gold drizzled over lava. By Robert Kuo for McGuire, $2,695. 800-662-4847.

11 Shape Up Bring out your child's inner architect—or even your own—with a one-of-a-kind wooden block set from Denmark. In addition to the usual cubes, there are cylinders and pyramids guaranteed to inspire better building. At Troy, NYC, $550. 212-941-4777.

12 Say "Ah!" Every Thursday, New York City interior designer Ronald Bricke tells us, he indulges in Teuscher's fresh chocolate truffles. And how does Mr. Bricke savor these heavenly orbs? "With my eyes closed."

13 Window Seat Imagine a sinuous garden bench that looks like a venetian blind that is seductively unrolling. Luckily, interior designer Andrée Putman already has. Her bench, in teak and cast aluminum, $2,500, is available at Furniture Co., NYC.

14 Park It Now that you've got that gorgeous bench, why not take the time to sit down on it, all by yourself, and read a book.



13



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15 All Hands on Deck If you've misplaced your crystal ball and think Ouija is for the *oiseaux*, why not try "the book of the divination of the gypsies"—or tarot, as most of us know it. You'll count yourself fortunate if you snap up the splendid Italian Visconte tarot set of 78 cards, $60, at ABC Carpet & Home, NYC. 212-473-3000.

16 Pedal to the Metal Okay, so you'll never wear the yellow jersey in an international cycling race. You can still ride a two-wheeler that's both sturdy and sleek, a silvery bullet for the mean city streets. This Spazionavigli aluminum model, $800, is made in Italy and available at Cyrus Company, NYC. 212-226-2364. It's definitely time to get in gear.

17 In the Pink When women factory workers in Massachusetts went on strike in 1912, their rallying cry was, "We want bread and roses, too!" We found this lovely rose at the farmers' market, but also recommend Star Rose's Knock Out, $20, a sweet-scented bloom clearly worthy of its name, and easy to grow. 800-458-6559. www.starroses.com.







"FOR ME IT IS A BIKE RIDE IN THE PARK WITH MY SON, WHO IS AT THE MAGICAL AGE OF 6"

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18 The Temptations We can resist most apples, but not a dish of ripe summer fruit. Pale blue ceramic dish, $500, and Murano blue drinking glass, $85, designed by Christiane Perrochon, both from Nicole Farhi, NYC. 212-223-8811.

19 Get Frosted Just for today, ignore your cholesterol count and dig into a slice of coconut cake, $40 for a large cake, from E.A.T., NYC. 212-772-0022. Have it on a porcelain dessert plate, $39, designed by Olivier Gagnère, and a cotton Wallis blue tablecloth, $225 to $350, both from Bernardaud. 800-884-7777. Silver Pyramid dessert fork, $155, by Harald Nielsen for Georg Jensen. Available at Royal Scandinavia. 800-351-9842.

20 Fancy Free A bowl of plain, perfect pasta deserves to be dished up beautifully. Sterling silver Eccentrica serving spoon, $375, and fork, $325, by Rosenthal for Bulgari. 800-BULGARI.



Q What is your favorite simple, luxurious meal?

- **"Caviar." —Alta Tingle, owner, The Gardener, Berkeley, CA**
- **"Caviar, crème fraîche, toasted country bread, and a very chilled glass of champagne." —Jean-Georges Vongerichten, cuisine and design developer**
- **"Oysters!" —Ana Abdul, co-owner, Language, NYC**
- **"Boiled eggs with toast." —Joy Henderiks, head of Haute Couture Directories, Chanel**
- **"Scrambled eggs with morel mushrooms." —Luke Ives Pontifell, president and publisher, Thornwillow Press**
- **"Breakfast. Poached eggs (freshly laid by my hens) and just-squeezed juice from our own tangelos and blood oranges." —Pamela Burton, landscape architect**
- **"Salmon on toast!" —Koos Van Den Akker, fashion designer**
- **"Cold lobster, Sancerre, and pavlova for dessert—all at Balthazar." —Deborah Nevins, landscape and garden designer**
- **"The sautéed foie gras at The Tonic. A double order." —Laura Wenke, senior vice president, TSE**
- **"Very primitive olive oil (almost green) with Poilane bread, fresh garlic, and wild roquette salad." —Andrée Putman, interior designer**
- **"Brin d'amour cheese, big fat green olives, and a baguette from Bouley Bakery." —Troy Halterman, owner, Troy, NYC**
- **"Vignarola of fresh peas, asparagus, broad beans, and young artichokes, grilled wild salmon with fresh sorrel pesto, and homemade panna cotta with wild berries." —Tricia Guild, creative director, Designers Guild**
- **"Kir Royal, foie gras, scallops, lobster, chocolate soufflé, truffles, port." —David Ling, architect**


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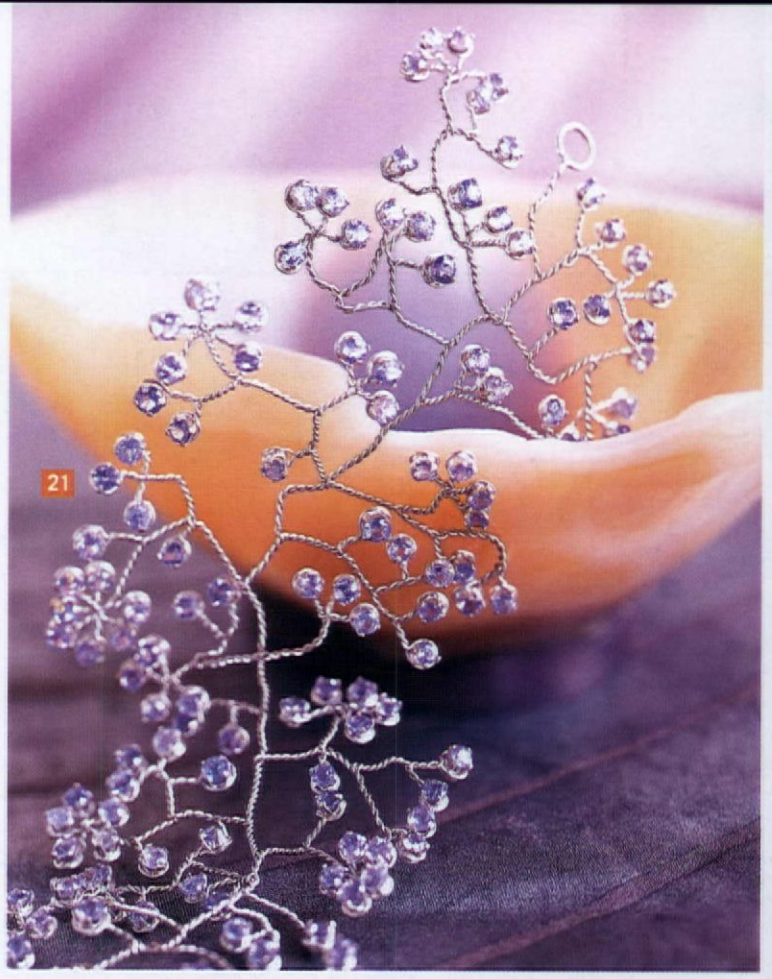
21 Rock On Nature seldom needs adornment, but in the right hands a stone can have another, equally magnificent life. In the background: hand-carved gray agate bowl with geode interior, $3,600, from Ten Thousand Things, NYC. 212-352-1333. Tanzanite set in 22K white-gold cuff bracelet, $6,750, designed by Chantel Garayaldel, available at Troy. 888-941-4777 outside NYC; in NYC, 212-941-4777.

22 Sleepwear What's as comfortable as an old pair of jeans, but a lot better looking? Cotton king-sized and Euro soft shams, $95 each, and standard-sized sham, $85, all from The White House Ltd. 888-962-7528.

23 Tipping the Balance Fortunately, some losses are clearly gains. Calculate yours with a glass-and-chrome Gamma scale, $150, from Waterworks. 800-899-6757.

24 A Joyful Noise You never outgrow some accoutrements of childhood. Bicycle bell, $4.95, from Restoration Hardware. 888-243-9720.

25 Press On Everyone loves freshly ironed sheets and shirts. You can lead a wrinkle-free existence thanks to Rowenta's Steam Generator, $250, a device that renders ironing speedy and pleasurable. The water tank holds enough for 90 minutes' work. We even did all the curtains. In MA, 781-396-0600.



"A SWIMMING POOL WITH THE BOTTOM PAINTED BY DAVID HOCKNEY"
ERIC COHLER, DESIGNER









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26

27

26 Beau Bangle Cartier's exquisite three-piece rolling bracelet, $2,950, in 18K yellow, pink, and white gold, is like a ring for your wrist. 800-CARTIER.

27 Music to Go What was once a treat for the ears is now one for the eyes, too. Download some music, plug in the streamlined, brushed aluminum Sony Network Walkman, $330, and get grooving. 800-222-SONY.

28 It's a Date Life is grand, but it's also overscheduled. We like the regimen suggested by furniture designer Craig Raywood: "An hour of time in the morning to myself to have coffee and read the paper." Pencil it in, in the handsome Epi Z PM black leather agenda, $220, and inserts, $48, from Louis Vuitton. 800-285-2255. You might even occasionally decide to delete something in your appointment book, as landscape designer Edwina vonGal does. Every now and then, she'll "cancel a dinner invitation and stay in my garden till dark."

29 Back Talk Unwind stylishly in Blu Dot's Feltup chair, $199, with a tube steel frame and industrial felt seat in gray blue, orange, or baby blue, from bludot.com. In MN, 612-782-1844. We like to think of it as the sling of fortune.

28

29

"GOLD-LEAF WALLPAPER BETWEEN THE BEAMS PROVIDES A WARM GLOW FROM ABOVE"
LUKE IVES PONTIFELL

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30 Catch the Wave You'll never wear shoes in the house again if you have Martin Patrick Evans's custom-designed, striped pashmina rug, $800 per square foot, beneath your feet. 800-734-8214.

31 Hold It! Time can't turn backwards in its flight, but you have the power to stop it with this stainless-steel time/stopwatch, $80, by Georg Jensen, available from Royal Scandinavia. It fits neatly in a pocket, too.

32 Pass the Popcorn Where is it written that it's a sin to watch a movie before nightfall? When hotelier Andre Balazs wants to give himself a special treat, he goes "to the cinema in the middle of the day." Go for a double feature.

33 Madder About You The wrist corsage may have fallen from grace, but that aromatic member of the madder family, the gardenia, never will. This Michael George bloom, $15, floats in a plastic container. Available at the Hybrid Boutique, Bergdorf Goodman. 800-505-9808.

34 Into the Woods When advised to eat simply, match the table to the food. Mercer Street rosewood dining table with glass top, $4,560, from Ralph Lauren Home. 800-578-7656.





"I WEAR SLIPPERS INDOORS ALL YEAR. WHEN I PUT THEM ON, I FEEL WARM AND CHERISHED"
ROXANA ROBINSON, NOVELIST





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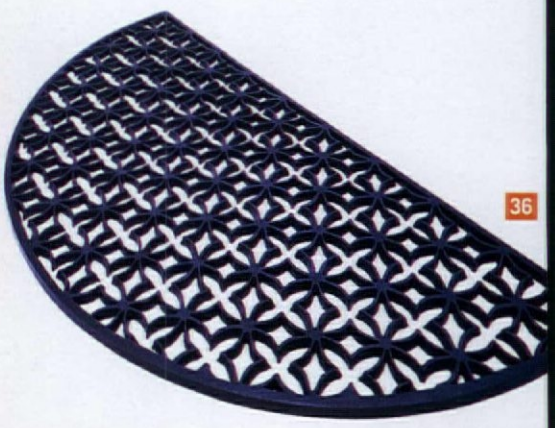
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"ESSENTIALS FOR PEACE: HOT SUN GOOD FRIENDS, GOOD BOOKS, GOOD MUSIC" GIANFRANCO FERRE, DESIGNER

35 Travel Insurance Face it, sometimes when you're on the road you're dubious about the bedsheets. Now you can take along a hand-stitched, washable silk sleeping bag with a pocket for a pillow, $42, available in saffron yellow, bordeaux, bottle green, and bright red. Order from Maryse Boxer at Joseph, London. 011-44-207-245-9493. best-selections.com/maryseboxerdesigns.



36 Feet First You always give your guests a stylish welcome, so why greet them with a blah doormat? John Danzer designed this one, a polyurethane half-circle, $55, for Munder-Skiles, Inc., NYC. 212-717-0150.

37 Bon Appétit Finally, you can have a real French breakfast in bed—in America. Fauchon, the great Parisian emporium for all things edible, is opening a store at 442 Park Avenue, NYC, in late summer. One stop and, *voilà*, you have everything you need for a *petit déjeuner*, including croissants, confitures, and coffee.



38 Spinning Around For exploring contemporary music, like the spare and ethereal works of Arvo Pärt, there's nothing more appropriate than the silver Beosound 2000 CD player, $1,900, from Bang & Olufsen. 800-284-2264. bang-olufsen.com. Of course, it's pretty great for Beethoven or Lil' Kim, too.

nt Sofa, Ceylon Trunk

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39

39 This Old House Feeling revolutionary? You might try sprucing up as home owners did in 1776, with milk-based paints. These are similar to ones used in the 18th century, and come in many colors, including apple, chartreuse, and green pearl; $9 for one of the small "practice pots," $40 and up for a gallon. From the Silk Trading Co. 800-854-0396.



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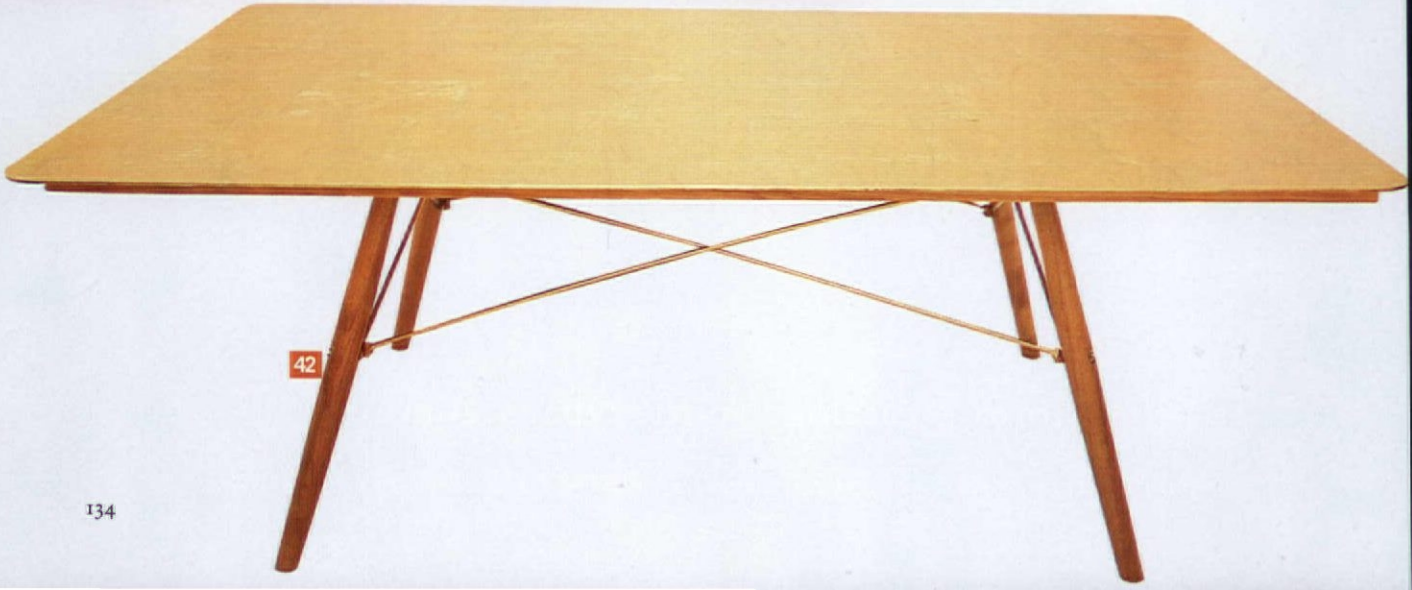
40 Hit the Road When you're away from home, life doesn't have to be rough. Swaddle yourself in a silk-and-cashmere travel throw, which comes with its own zip bag; $835, from Malo. 877-SEE-MALO. If you're nuts about soft fabrics to use around the house, try Macadamia mohair, $132 a yard, from Todd Hase, NYC. 212-334-3568.

41 Outside the Box Fess up, you love television—and it doesn't have to be clunky anymore. Novelist Sugar Rautbord loves Sony's sleek, flat-panel model, $1,500 for the 32-inch set. And the picture, she says, is "so sharp it makes even the bad news look nicer."

42 Top Brass Generally speaking, there's nothing we'd like more in our living room than a piece by Charles and Ray Eames. The limited-edition Eames Anniversary Coffee Table, $2,600, has a wooden base and a gold-leafed, solid brass top. Available through Herman Miller for the Home. 800-646-4400.

"THE TIME AND ABILITY TO READ QUIETLY, UNINTERRUPTED"

JEFFREY BANKS, MENSWEAR DESIGNER



42

tra Cast Stone Table
teau Candlelight Holders

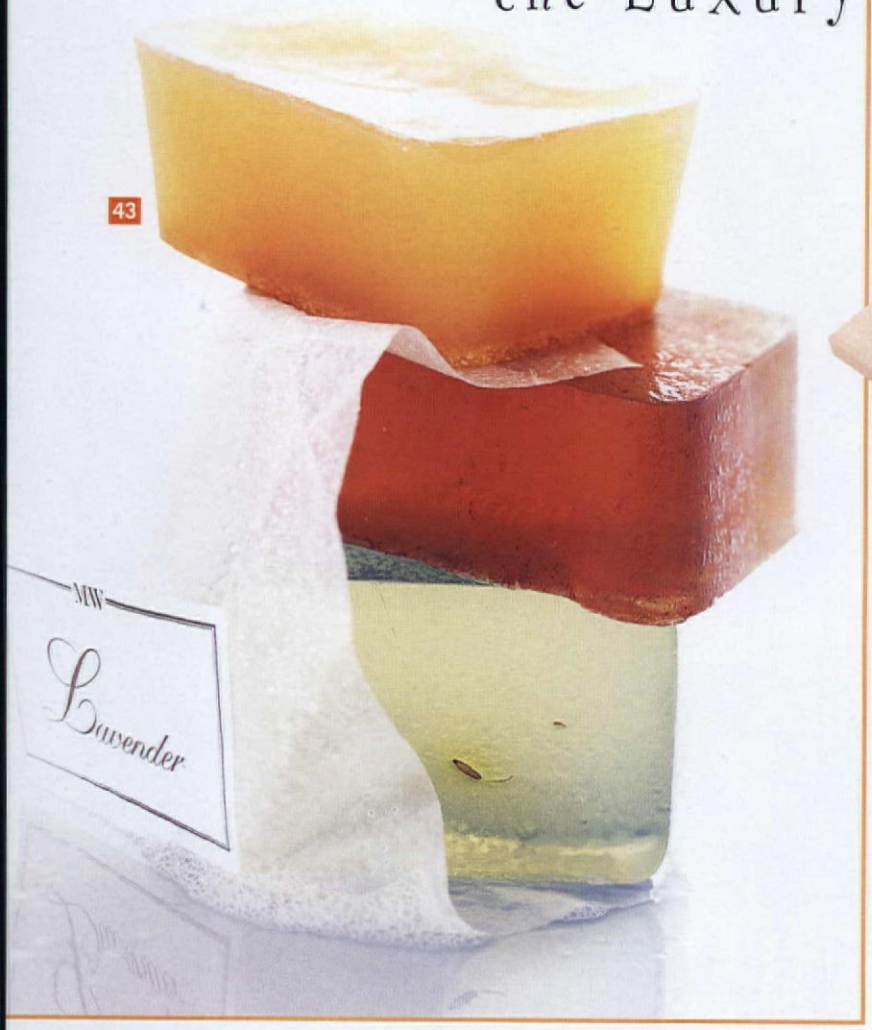
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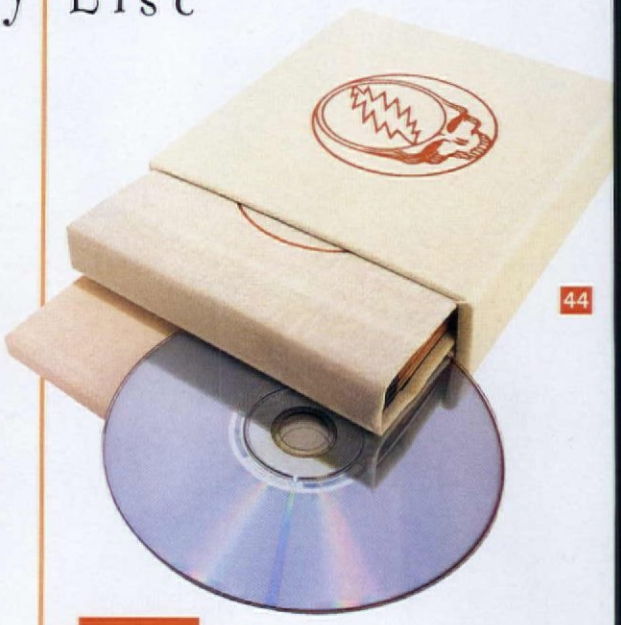
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Q Would you like something to drink with that fabulous meal? (Champagne may be the favored tipple, but it's not the only one on the block.)

- **"A glass of Vega Sicilia Valbuena—an amazing Spanish wine." —Sugar Rautbord, novelist and Chicago civic leader**
- **"A bottle of Stags' Leap Cabernet." —Gail Baral, founder, Algabar Home & Life, L.A.**
- **"The best Chassagne-Montrachet to be had." —Meredith Etherington-Smith, *House & Garden* contributing editor**
- **"Single-malt Scotch, shaken passionately with ice and served in a chilled martini glass." —Mitchell Gold, president, Mitchell Gold Furniture**

43 Bath Bouquet We're crazy over the handmade soaps that designer Michael Whaley sent as a present. Box of three, $45, from Sag Harbor Soap. 631-725-3892. In California, check out Two Leaf Handcrafted Soap Co. 707-591-0121.

44 Heads Up The packaging is more Philip Glass than Jerry Garcia, but inside is vintage Grateful Dead. *So Many Roads 1965–1995*, five CDs, $80.

45 Go Figure Rhodia notepads with graph paper, $4.20 each, available at A.I. Friedman. 800-204-6352.

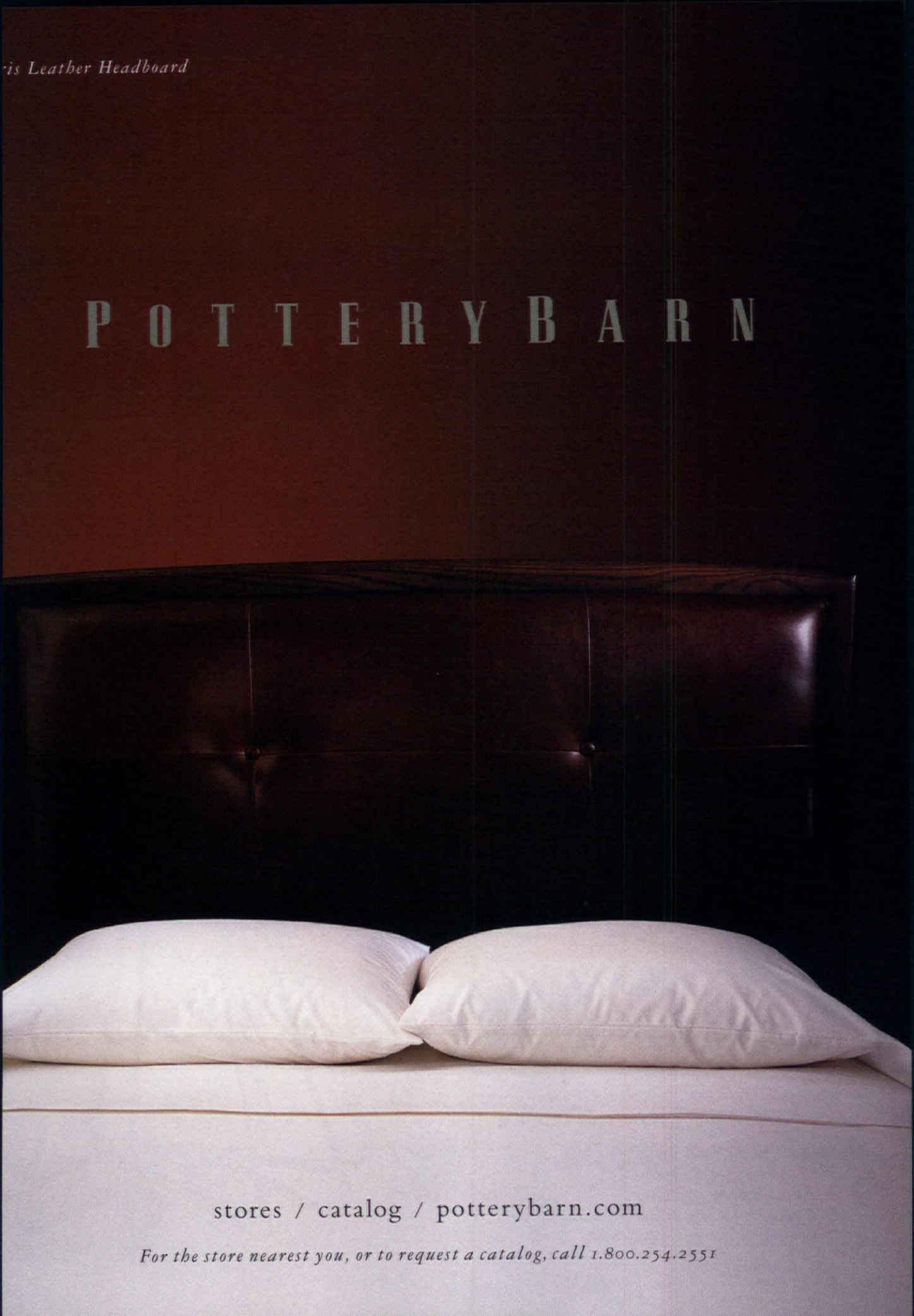
46 On the House *Salut!* In background: highball, $20, by Richard Meier for Swid Powell, NYC. 212-633-6699. From left: Cosmos water, $125, by Saint Louis Hermès; Vega vodka, $320 for a set of four, by Baccarat; Carlton square, $35, by Cristallerie de Haute Bretagne, all from Barneys New York. 212-339-7300. Stainless-steel tray, $49, by Ettore Sottsass for Alessi, NYC. 212-431-1310.

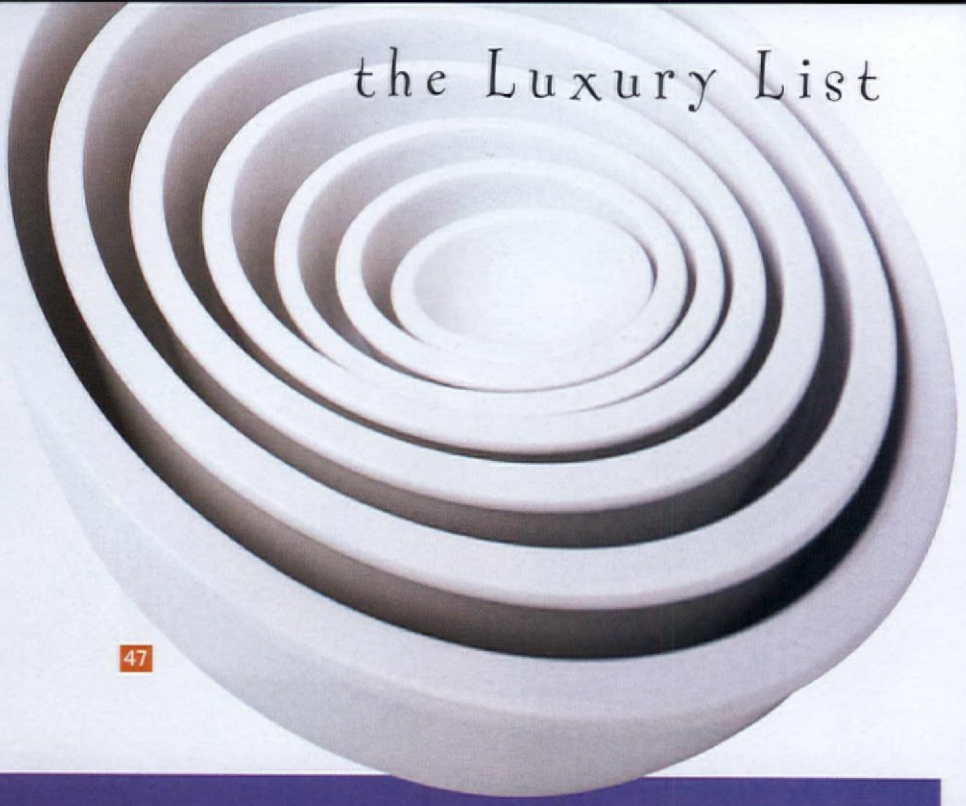


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46


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"A STEUBEN HIGHBALL FILLED WITH STOLI"

TROY HALTERMAN

47 One a Day How hungry are you? Choose a ceramic bowl from a nest of seven, $220, from DKNY, NYC. 212-223-DKNY.

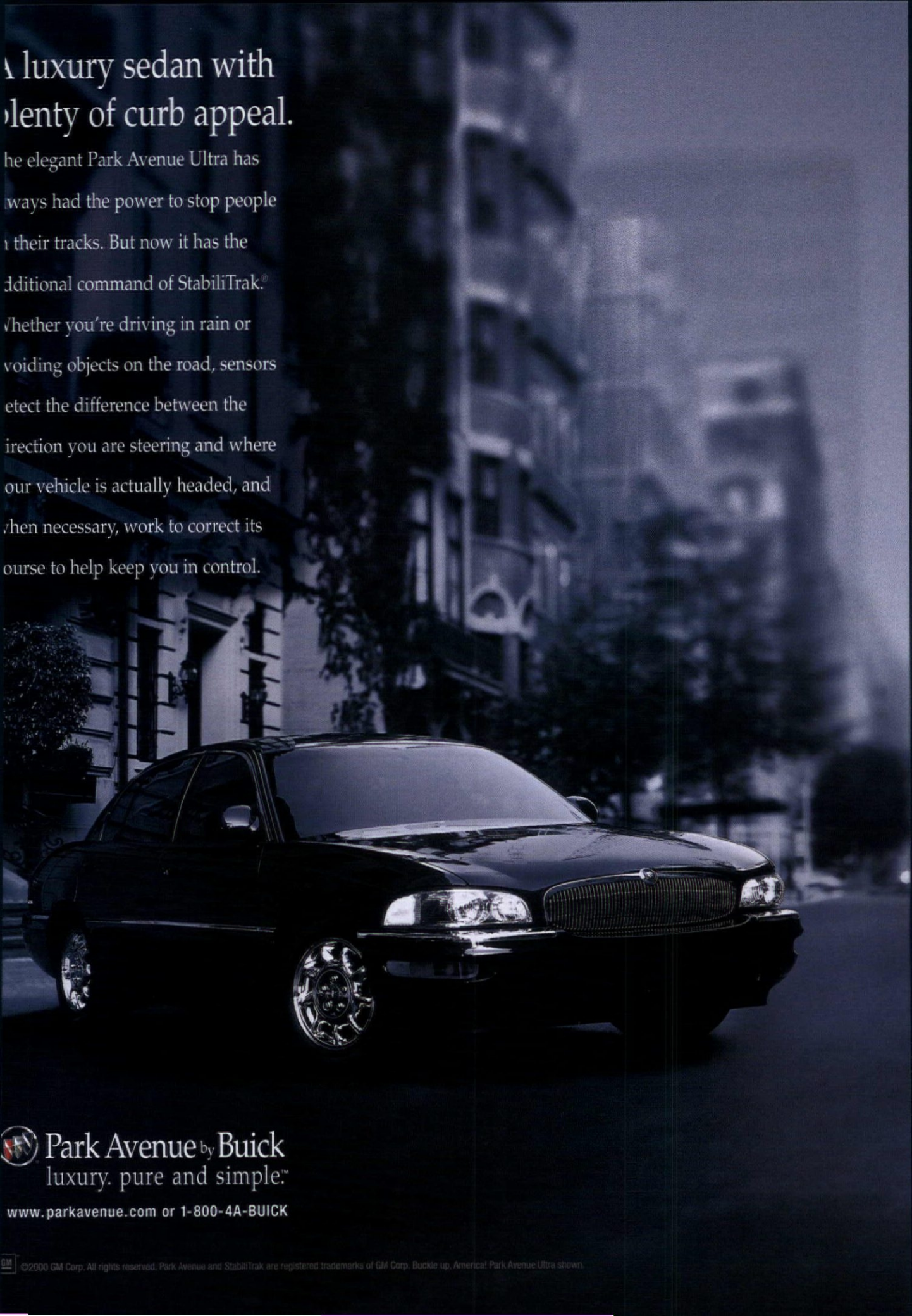
48 Beat It Get to the bottom of things with this Rosle saucepan whisk, $20, from Gracious Home. 800-237-3404.



49 Magic Mushroom Stainless-steel garlic smasher, $13.99, from Gracious Home.

50 Bedside Manner Everything's at the ready. Right, rear: Mouthwash carafe with glass, $36, from Waterworks. Cobalt blue votive with a hyacinth and bluebell candle, $30 for a box of four, from Floris London. 800-5-FLORIS. Note cards with lined envelopes, $10, from Nancy Sharon Collins Stationer, NYC. 212-431-5959. Pear-shaped bud vase, $25, from Takashimaya. 800-753-2038. Stoneware plate, $45, by Teresa Chang, at Global Table, NYC. 212-431-5839. Kristina bedside table, $1,295, and Elsa wallpaper, $82 a roll, both from Country Swedish. 800-562-1847.




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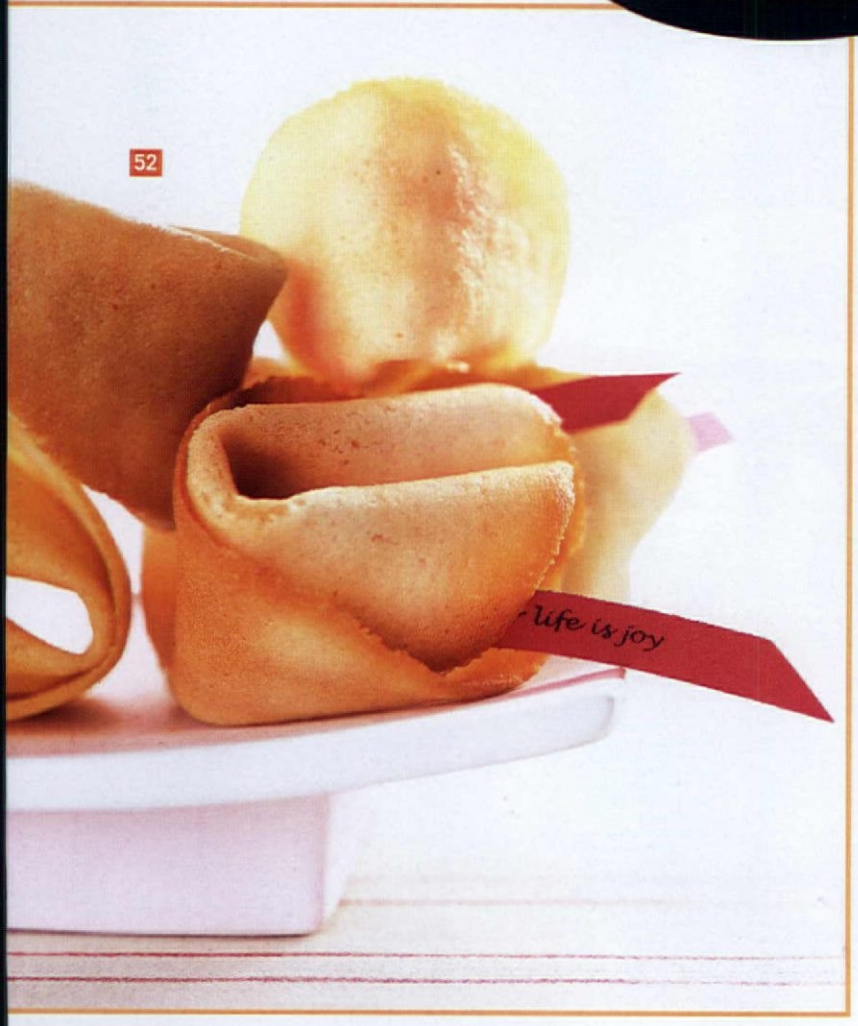
51 Right This Way Shine the light exactly where you want it, with a table-top Eclisse pivoting lamp of lacquered steel. Available in orange, white, or silver, $165, and made in Italy for Artemide, NYC. 212-925-1588.

52 Outrageous Fortune You can tailor-make the future for you and your friends by composing fortunes and having them inserted into scrumptious vanilla and chocolate cookies, $24 per dozen. Custom-inscribed fortune cookies are available at Gatherings, NYC, where they can also be custom-packaged. 212-627-1608. Just imagine the possibilities.

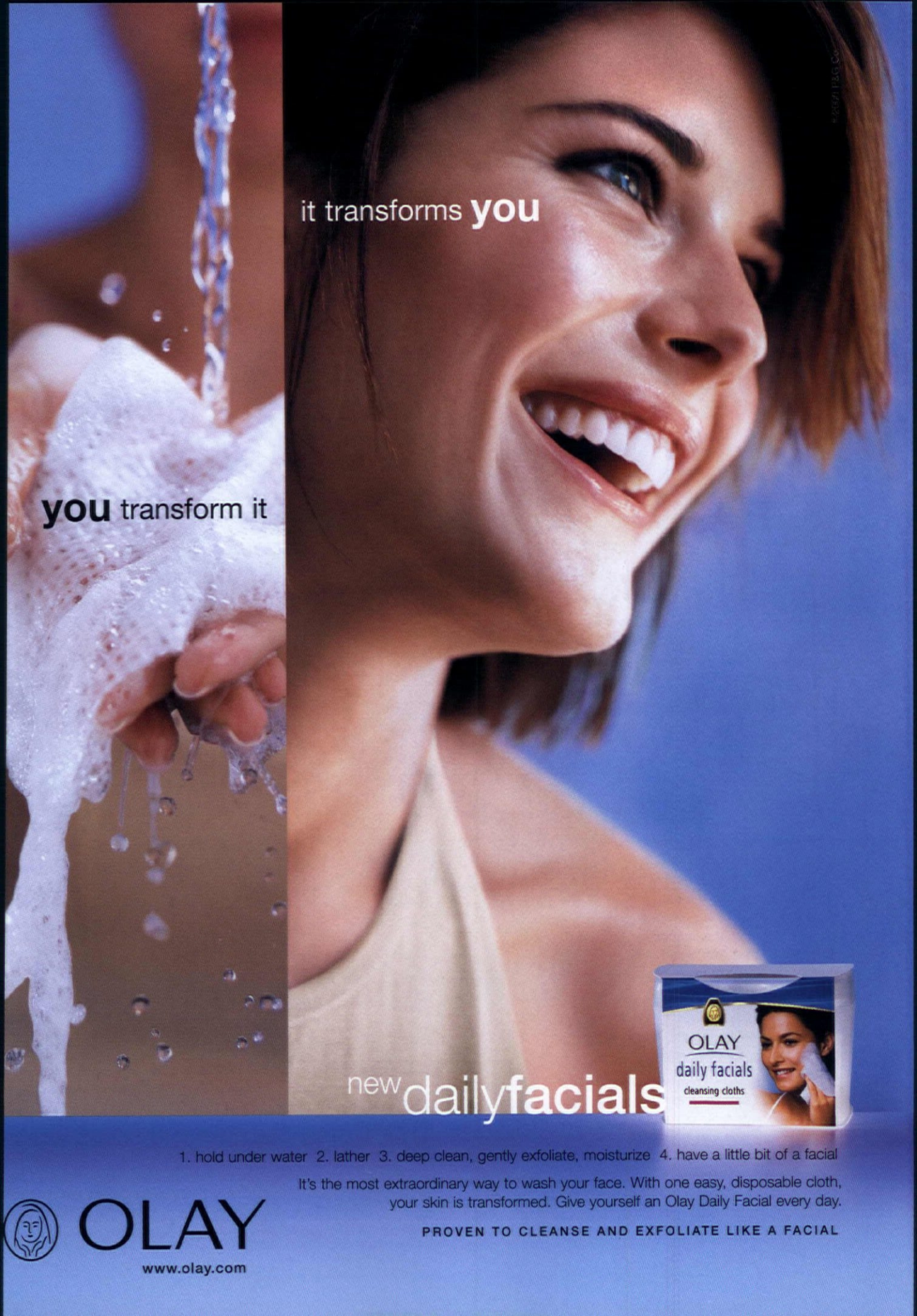
53 Vertical Thinking Upend your concept of occasional tables, as designer Jeffrey Bernett has. His oak backless plinth tables, $1,050 for the 18-inch-high model, $1,330 for the 26-inch version, are available at Troy, NYC.



"HERMÈS FELT CARD-TABLE COVERS USED AS BEDSIDE FLOOR MATS"
MICHAEL FORMICA
DESIGNER







1. hold under water 2. lather 3. deep clean, gently exfoliate, moisturize 4. have a little bit of a facial

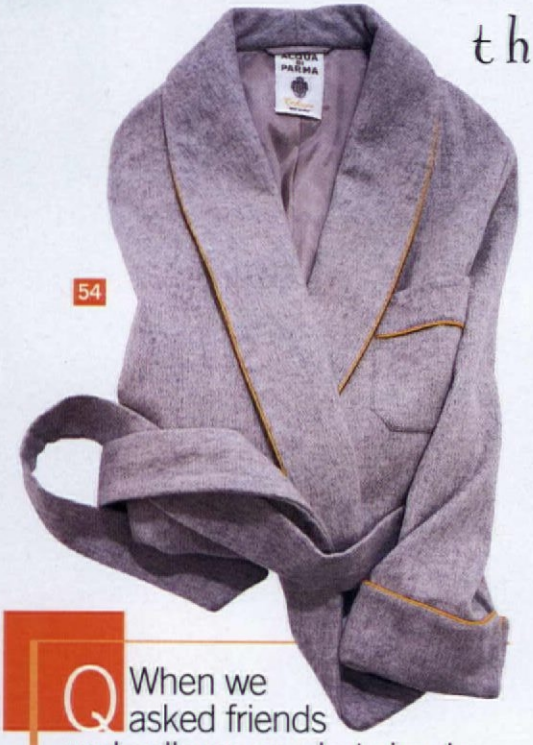
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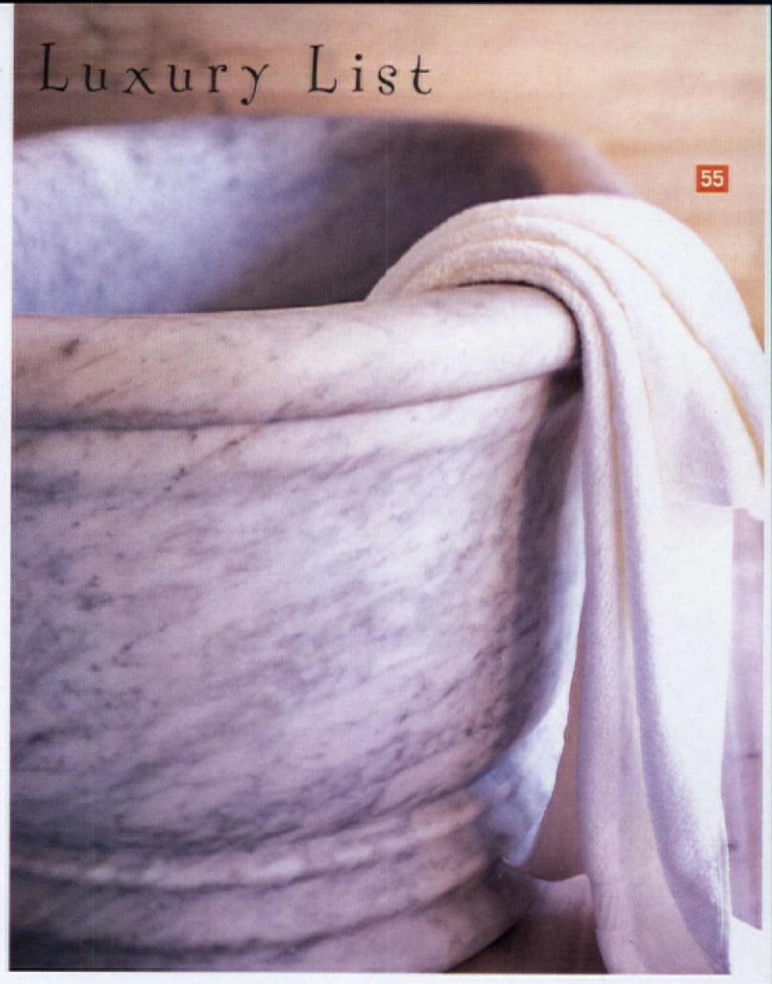
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54



55

When we asked friends and colleagues what simple yet incredibly special luxury they craved, a great many responded simply, "Massage." Some of them elaborated.

- **"One and a half hours—with the extra half hour ending on my back only." —Mitchell Gold, president, Mitchell Gold Furniture**
- **"I grew up in Honolulu, where shiatsu massage is the massage of choice. After eight years of experimenting in New York, I've found the perfect shiatsu massage at Ohashi Institute in Manhattan." —Anne Fairfax, architect**
- **"I sometimes have a massage therapist come to our apartment. I invite some of my friends over, and the therapist works out all of our stress. It is so relaxing. It is a luxury to share that with my friends." —Barbara Corcoran**
- **"Getting to the end of a massage and saying, 'Start over.'" —Barbaralee Diamonstein-Spielvogel, *House & Garden* contributing editor**
- **"I finally made a massage room. It overhangs the garden, is empty and serene, the massage table covered in soft flannel sheeting (used only for this purpose and laundered separately). A green-tea candle and a soft light from a quiet light source." —Barbara Barry, interior designer**
- **"A two-hour massage with a sauna." —Jean-Georges Vongerichten**



56

54 Wrap It Up If only "casual" Fridays at the office extended to this. Maybe you should stay home. Dove gray cashmere dressing gown with gold piping, $1,260, by Acqua di Parma, available at Saks Fifth Avenue. 800-347-9177.

55 Bath Time You ignored our advice and went to work. Now, de-stress in an Italian marble tub, $35,000, available in several lengths and widths, from Urban Archaeology, NYC. 212-431-4646. Dry off with a hotel towel, $20, from Chambers. 800-334-9790.

56 Basic Black Fine glycerine soap from Spain, $18 for a box of three, by Kala, available at Dean & Deluca, NYC. 212-226-6800.

57 Swing Time Now that you're relaxed, take the advice of Aileen Mehle (a.k.a. newspaper columnist Suzy), who likes to nap "in a simple hammock with a tiny fragrant pillow under my head." Or follow the lead of Kim Hastreiter, the editor-publisher of *Paper*, who finds spiritual peace by listening to a Rosemary Clooney CD, having a Diet Coke, and going on eBay.

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58 Correspondence Course Eliminate writer's block with a Chinese alabaster chop, $120, with your name spelled out phonetically (this one is Nancy), and cards and envelopes trimmed in red, $27.50 for ten. All from Nancy Sharon Collins Stationer, NYC. For an appointment, call 212-431-5959.



59 Got Milk? We could sit on the peerless Alvar Aalto birch stacking stool, $130, till the cows come home. From the MoMA Design Store. 800-793-3167. momastore.org.

60 Write Away Here's a sea of red ink you could happily drown in—but use it for letters to your friends, instead. Set of nine ink colors and two types of ink, by Francesco Rubinato, $45, from ABC Carpet & Home, NYC.

61 Just the Flax, Ma'am We've got you covered: relaxed Belgian linen fabrics, in a variety of colors, from Donghia.



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the Luxury List

62 **Linesman** Snap up some crackle. Exquisite handcrafted Raku ceramic vases, $40 for the pink, $175 for the larger white, were designed by Joseph Conforti for Seed Inc. Available through jncdesigns@aol.com or ABC Carpet & Home, NYC. The vases are sitting on a slate roof tile from Paula Rubenstein Gallery, NYC. 212-966-8954.

63 **Stretch Seating** Claudio Silvestrin's starkly beautiful Millennium Hope bench, $6,300, accommodates a crowd. In raw walnut heartwood, for Cappellini Modern Age, NYC. 212-966-0669.

64 **Picture Perfect** You don't need color shots to understand the genius of France's great landscape architect. *Le Nôtre's Gardens*, $49.95, with photographs by Michael Kenna, is published by RAM Publications, The Huntington Library, and available at Archivia: The Decorative Arts Book Shop, NYC. 212-439-9194.

65 **Take Your Pick** Whether you're having dim sum or a cocktail party, do it with Eastern aplomb. Japanese bamboo hors d'oeuvres skewers, $3.50 for ten, available at Dean & Deluca, NYC. Celadon soy plate, $9, from Sara, NYC. 212-772-3243. cumix.com.



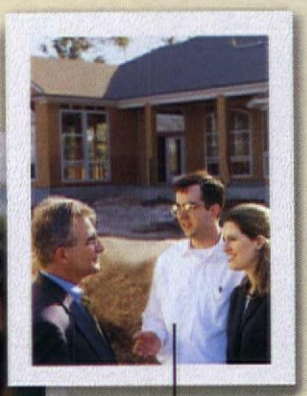
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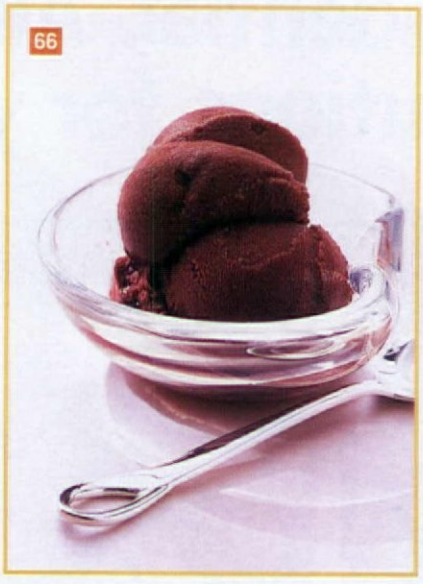
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66 The Big Chill How's this for a palate pleaser? Sorbet served in a thumbprint glass dish, $90, with a Padova sterling silver teaspoon, $70, both by Elsa Peretti for Tiffany & Co.

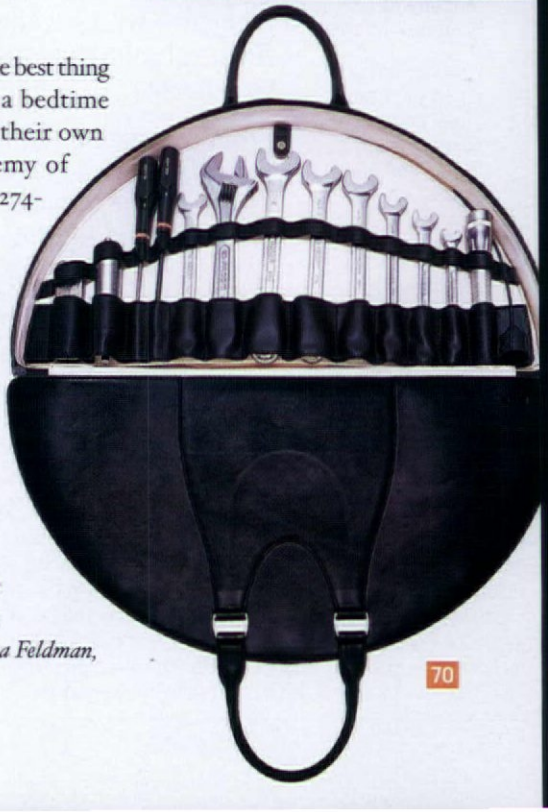
67 Ice Queen Don't be rinky-dink. Live life on the edge with a pair of Riedell figure skates, $240, available at Paragon Sports, NYC. 212-255-8036.

68 Undercover Work Fill a drawer with Hanro of Switzerland's V-necked tanks, $45 each, in 100 percent cotton, available at Saks Fifth Avenue.

69 Word's Worth They're the best thing since your mother told you a bedtime story: tapes of poets reading their own work, $10 each. The Academy of American Poets, NYC. 212-274-0343, ext. 21.

70 Little Black Bag If I had a hammer, I'd carry it in Connolly's leather tool kit, about $2,580. In London, 011-44-207-235-3883.

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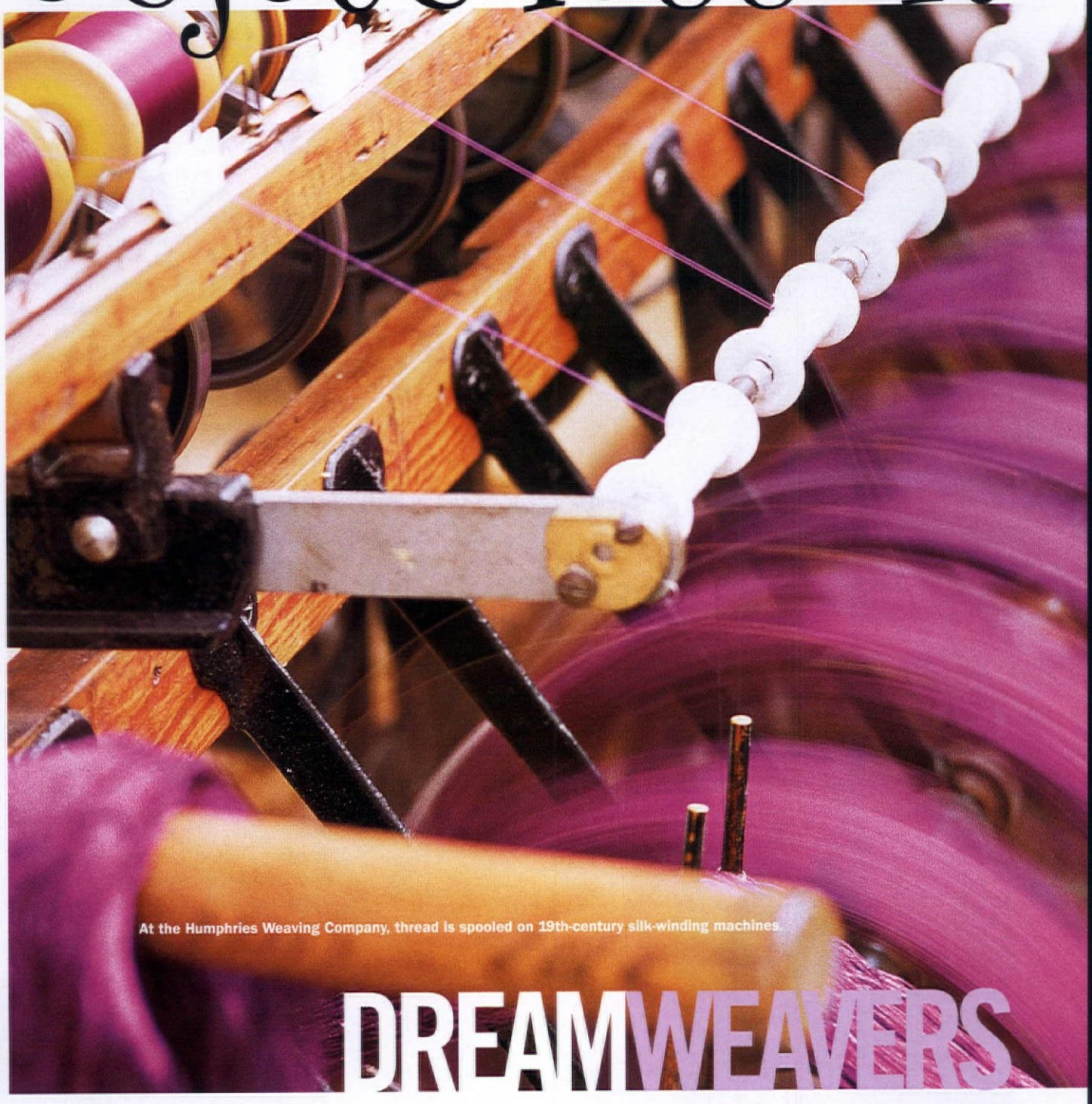
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object lesson



At the Humphries Weaving Company, thread is spooled on 19th-century silk-winding machines.

DREAMWEAVERS

Like a sweater knit by Grandmother, a piece of fabric loomed by hand seems to carry the spirit of its maker. In our machine-driven age, a few textile firms still recognize this truth. Here are five companies dedicated to the craft of weaving cloth the old-fashioned way.

WRITTEN BY LYGEIA GRACE PRODUCED BY LYGEIA GRACE AND CAROLINA IRVING



LOOMS OF MARRAKECH



"It's a gift," Perkins says of the 30 men who work the 19th-century looms. "I give them my ideas, and they are my hands"

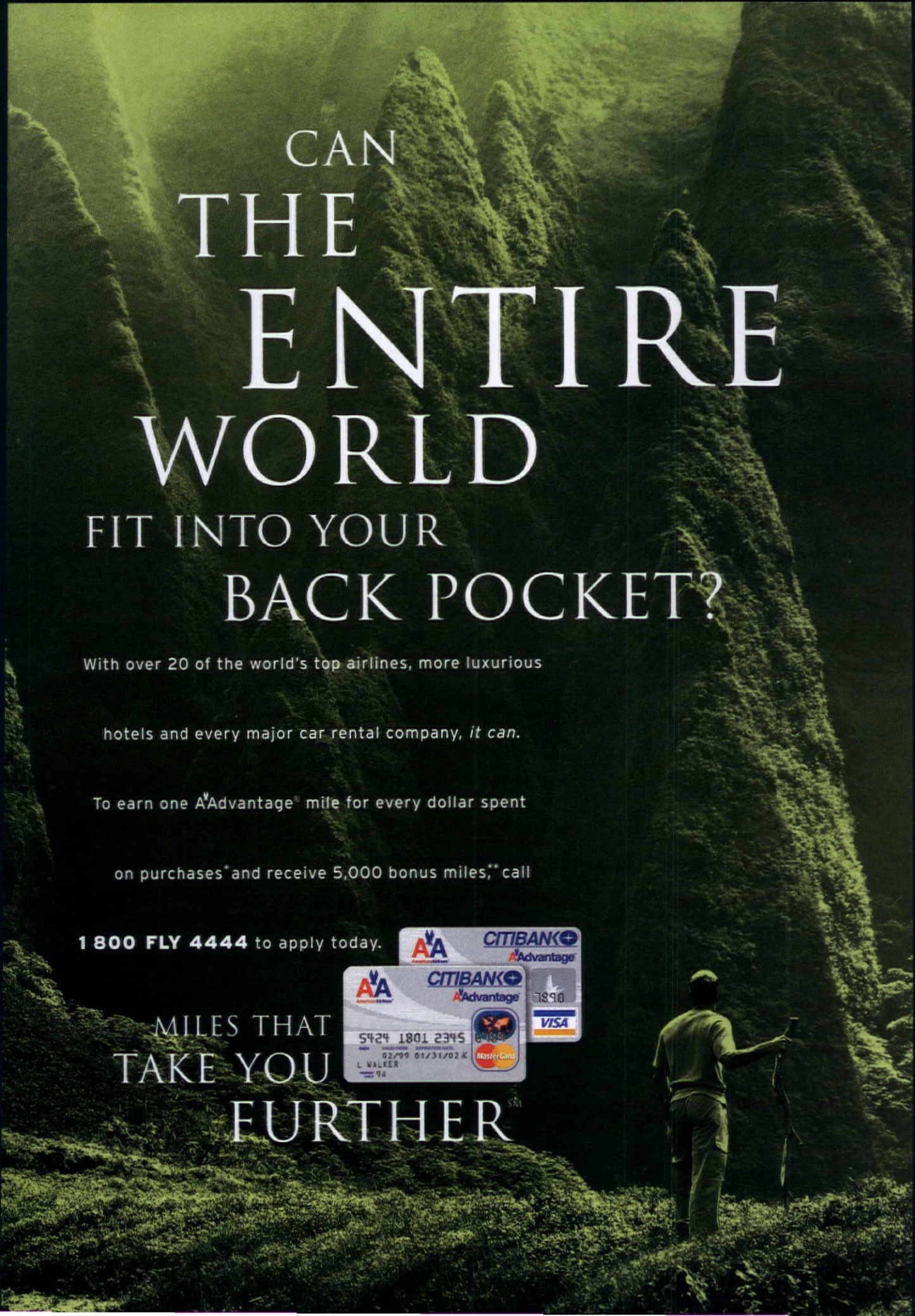
First impressions have the power to change your life. So Brigitte Perkins discovered when she visited a weaving workshop in Marrakech's medina five years ago. "I came to this place and heard a sound like the beat of a heart," the former French fashion designer recalls. "I went up the stairs to see. It was the rhythm of the looms." Perkins was captivated. And what started as an extended vacation soon developed, with the help of a crafts-preservation foundation, into a new career: designing fabric and managing a group of weavers and embroiderers.

Brigitte Perkins's luscious textiles bear an even weave and polished finish that belie their homespun origins. Sheer as curtains or thick as bedcovers, they are made by male weavers on Moroccan looms. Women are employed in the less physical, but equally painstaking, task of embroidery.

The textiles made in Perkins's Tadert Titbirine workshop are a far cry from the *jalabas* and rustic wool blankets that the weavers produced before her arrival. Working three to a loom, the artisans transform cotton, silk, wool, cashmere, baby camel's hair, and *sabra* (a vegetal thread derived from the agave plant) into richly striped swaths of fabric that are favorites of decorators like Agnès Comar and Alberto Pinto, and couturiers like Oscar de la Renta and Balmain.

Such an illustrious clientele made little impression on her hardworking craftspeople—until now. Tadert Titbirine has been asked to provide fabric for Morocco's royal residence. "This is an important project—especially for the men and women working with me," says Perkins. "It's easy to get foreigners to come and love what they make. But for their own king to like it, now *that* is something."




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HOLLYWOOD DIVINE

Robert Crowder, below, still produces the fresh, modern fabrics that made him famous 50 years ago, though he has cut down on painting murals. "When you're young, you try everything," he says. "When you get older, you go for focus." His textiles, like the open-weave curtains, left, and fringed panels, below, are available from Keith McCoy & Associates.

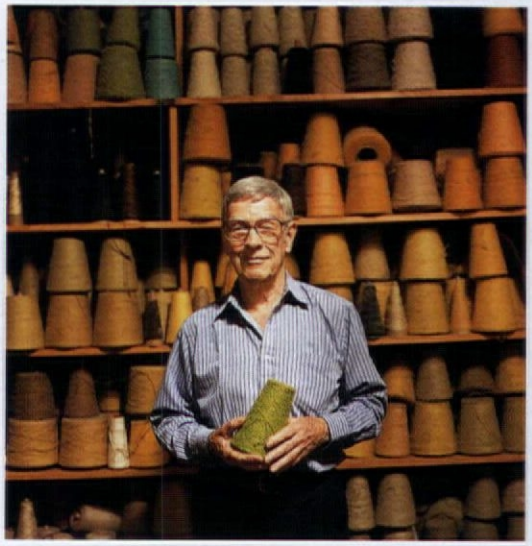
Think of the glamorous rooms created by Hollywood's decorating greats, like Billy Haines or Florence Hayward. Chances are, Robert Crowder's work was in them. "Gary Cooper, Ronald Reagan, Dean Martin, Elizabeth Taylor—everybody had either fabric or screens I designed," recalls the 89-year-old weaver and painter. "In the '50s and '60s, *Architectural Digest* was so full of our work, people thought we owned it."

And no wonder. Crowder's exuberant handwoven fabrics and Japanese-inspired scenic paintings typified the sparkle of postwar California living. Modern houses deserved modern furnishings, and when the right textiles weren't available, architects turned to designers like Crowder to make them. Crowder threaded his looms with bouclés, metallics, and Lurex to produce gorgeous textured panels that were a far cry from the stuffy European-inspired fabrics of the time.

Today, Crowder continues to design custom fabrics for a new generation of West Coast decorators like Nancy Kitchell and Michael Taylor. Recent pieces, like an elegant white bouclé sheer, studded with feathers, are proof that his exquisite eye is as sharp as ever. And more than 50 years after he started, the self-taught weaver is still under the spell of the loom. "All fabrics have something," says Crowder. "I can pick up each piece I've designed and it's a favorite. I have a wonderful time with whatever I do."

"I can pick up each piece I've designed and it's a favorite" — Robert Crowder





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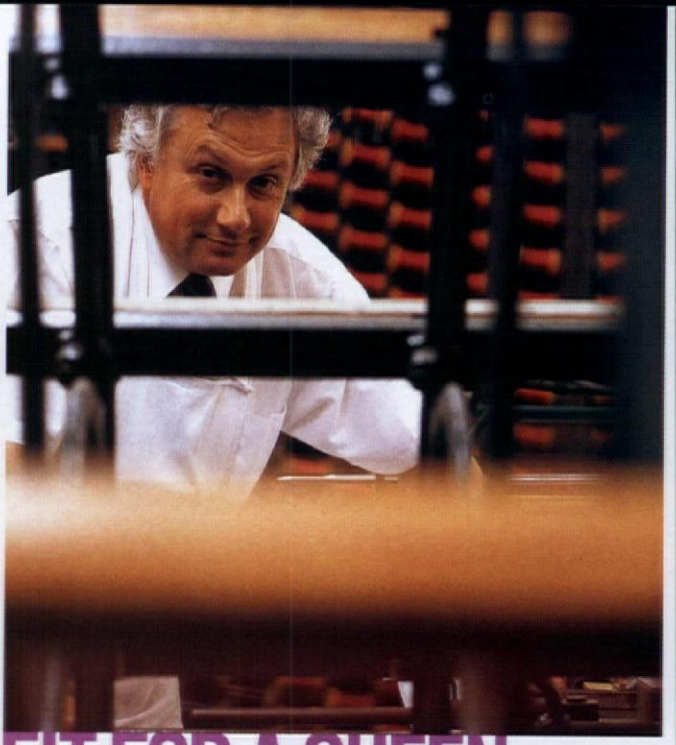


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FIT FOR A QUEEN

It's not always easy to catch the owner of the Humphries Weaving Company at the office these days. "I'm afraid Mr. Humphries can't come to the phone right now," a recent caller was told. "He has gone down to Buckingham Palace on business." Such royal to-ing and fro-ing is routine for the owner of the last surviving hand loom silk-weaving firm in the U.K. Since it was founded 29 years ago, the company has been in constant demand, providing custom-made textiles to such clients as Britain's National Trust, New York's Metropolitan Museum of Art, and "so many historic restoration projects that they all tend to blend together," says Richard Humphries, who counts the replacement of fabric lost in the 1992 Windsor Castle fire among his many royal commissions.

Since all weavers have different styles, Humphries assigns only one to each order



Humphries, above, rails at the misuse of "document" patterns woven on modern, 54-inch-wide machine-made cloth. "Fabric widths in the last century were narrower, and seams on a chair were a normal feature," he explains, pointing to the gorgeous 21-inch damasks, upper left, brocatelles, lampas, and velvets produced on his 19th-century wooden looms.



The company, which operates out of two North Essex mills, has a file of more than 200 active designs and an archive of 6,000. Humphries also custom-matches textile fragments and historic documents, often sitting down at a loom to work out samples himself. "We are very slow," he allows of his staff of 22. When making velvet, for example, his weavers produce just 18 inches of cloth a day. "But the beauty of hand-weaving very fine silk is that you can create exquisite fabrics with a real richness of quality."

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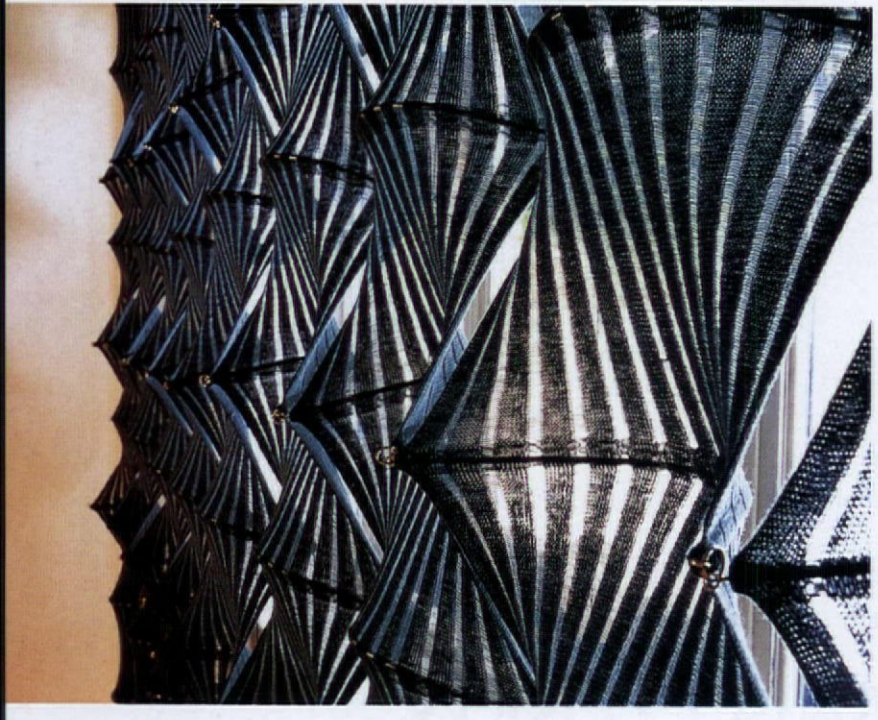
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Just don't call weaver June Swindell, seated, upper right, and knitter Karina Thomas textile artists. "What we do is good design," says Thomas. Above: Swindell's sheer Float Roman shade. Below: Thomas's creased Totem panels.





THE LIGHT TOUCH

"Specializing in window treatments allows us to play with light" — June Swindell

June Swindell and Karina Thomas may use cotton, viscose, and even stainless steel in their extraordinary hand-loomed and -knitted blinds and shades, but their true medium is much more ephemeral. "We are interested in the manipulation of light," says Swindell, the weaving half of the award-winning partnership known as Salt. "We play with opacity and transparency. A window becomes a canvas."

Canvases filled by the Salt team come in a variety of forms. Since setting up shop in 1996, the pair have worked on projects ranging from a series of 16 color-block sheers for the wraparound windows in a London loft, to a set of backlit panels for a private club. The construction of the latter was inspired by their location in the bar. "We thought that since the space would be used mainly at night, why not make the windows into a light source," explains Swindell. Such innovative thinking has earned Salt the loyalty of clients like Peter Marino, Noel Hennessey, and ABK Architects, who used the company's panels in the sleek new British embassy in Moscow.

In spite of their sophisticated textures and modern looks, Salt's bespoke fabrics have thoroughly low-tech origins: Thomas uses a hand-operated knitting machine, and Swindell works on a 100-year-old loom. The women are just as old-fashioned when it comes to the design process. "We do a lot of decision making while working on the machinery," says Swindell. "You can put your ideas into the computer, but in reality the way a viscose fiber moves across cotton could be quite interesting—and you can't get that in a computer."



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SOUTHERN COMFORT

Compromise comes with any decorating project. But there is one issue on which interior designer Jeffrey Bilhuber won't budge. "Blankets," exclaims the iconoclastic New Yorker. "If a client said no to a Three Weavers blanket, I might quit the job." He's not alone in his affection for the Houston-based company's handwoven coverlets and throws. They are staples of luxury bedding boutiques like E. Braun, Leron, and Pioneer Linens, and standard issue to passengers on Lear jets.

The blankets' allure is their luxurious simplicity—a quality due in large part to current owner Pamela Blunt's loyalty to the methods of company founder William Spencer. (The two other weavers in the firm's name left soon after it was established in 1930.) "We do twills, herringbone, basket weaves, and a lino criss-cross design—all the traditional patterns Mr. Spencer used," says Blunt, who would often visit her mother in the factory as a child, and bought the company in 1995. Throws are edged with hand-knotted fringe, and blankets are trimmed with a hand-sewn hem stitch. The 50-year-old looms are threaded with Irish linen, English mohair, American wool and cotton, and sea island cotton from Barbados.



Hand-knotted fringe and lush textures are the hallmarks of Three Weavers' blankets and throws, here and above. Pamela Blunt, right, owner of the 70-year-old firm, was trained by the company founder on the same looms, above left, her four veteran weavers use today.

"I've been hanging around here since I was 7. Buying the company in 1995 was like coming home"
—Pamela Blunt



Surprisingly, the company's entire output depends on four weavers, who alternate among 18 looms. But "one weaver can make twenty to twenty-eight baby blankets a day," says Blunt, who adds that mechanizing the factory is out of the question. "Handweaving is nearly a lost art. We got our start by being old-fashioned, and we'll stay that way."

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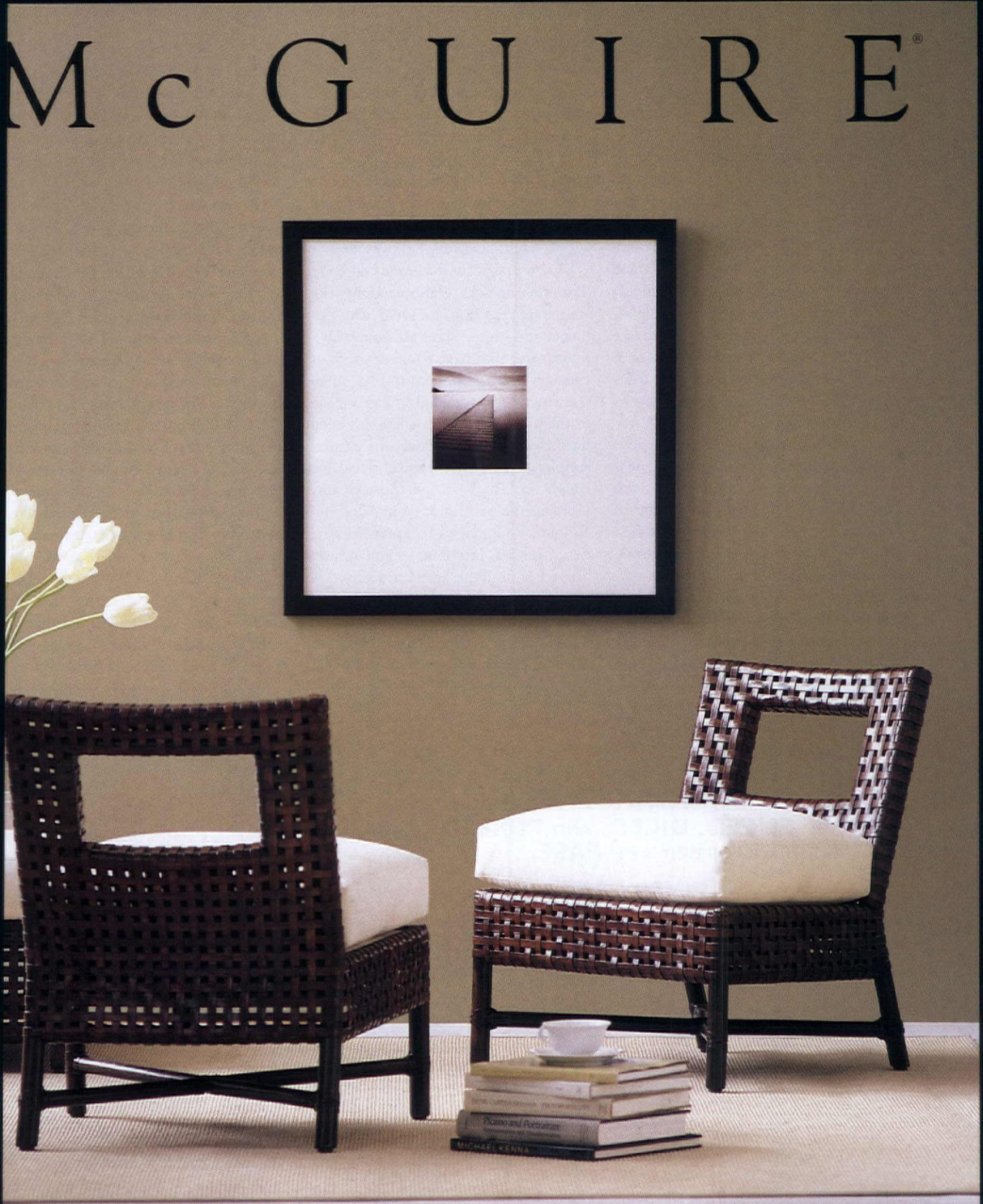
Sages have always pointed out that superfluous desires and possessions are a leading cause of unhappiness. It's practically part of the sage job description. But the idea that a simpler life can be a better and richer life has had an unsimple history. The Golden Age myth is just one recurrent, proliferating form of the urge to simplicity. Another might be called the *sauve qui peut* approach. Instead of dreaming of a more tranquil past or future, you take practical steps to reduce your own life to its essentials while the rest of society goes to cluttered hell. You get a cabin in the woods, like Thoreau, or just cultivate spareness. You cultivate your garden, as Voltaire suggested at the end of *Candide*—an allusion to the ancient Athenian garden where Epicurus, the philosopher of simple pleasures, taught.

Epicurus was no epicure in the modern sense. He lived mainly on bread, cheese, wine, and fruit and vegetables from his garden. Live for pleasure, he taught, but choose the pleasures you won't have to pay for later. Epicureanism is the philosophy of quiet, sustainable satisfactions. Avoid politics. Try not to be a celebrity. A life of low-key, even-keel happiness, in which food, drink, and sex have their place but excess and obsession are scorned, is the best life. Its two most important elements are friendship and freedom from everything tyrannical—bosses, busy schedules, addictions, anxieties.

Epicurus himself seems to have managed such a life (341–270 B.C.) in his Athenian philosophical commune-garden, where his friends and disciples included (somewhat scandalously)

Since Ovid's day, it has been hard to separate the quest for natural simplicity from the natural quest for simple sex. That's what a painting like Adolphe-William Bouguereau's *Spring*, 1858, above, is about.

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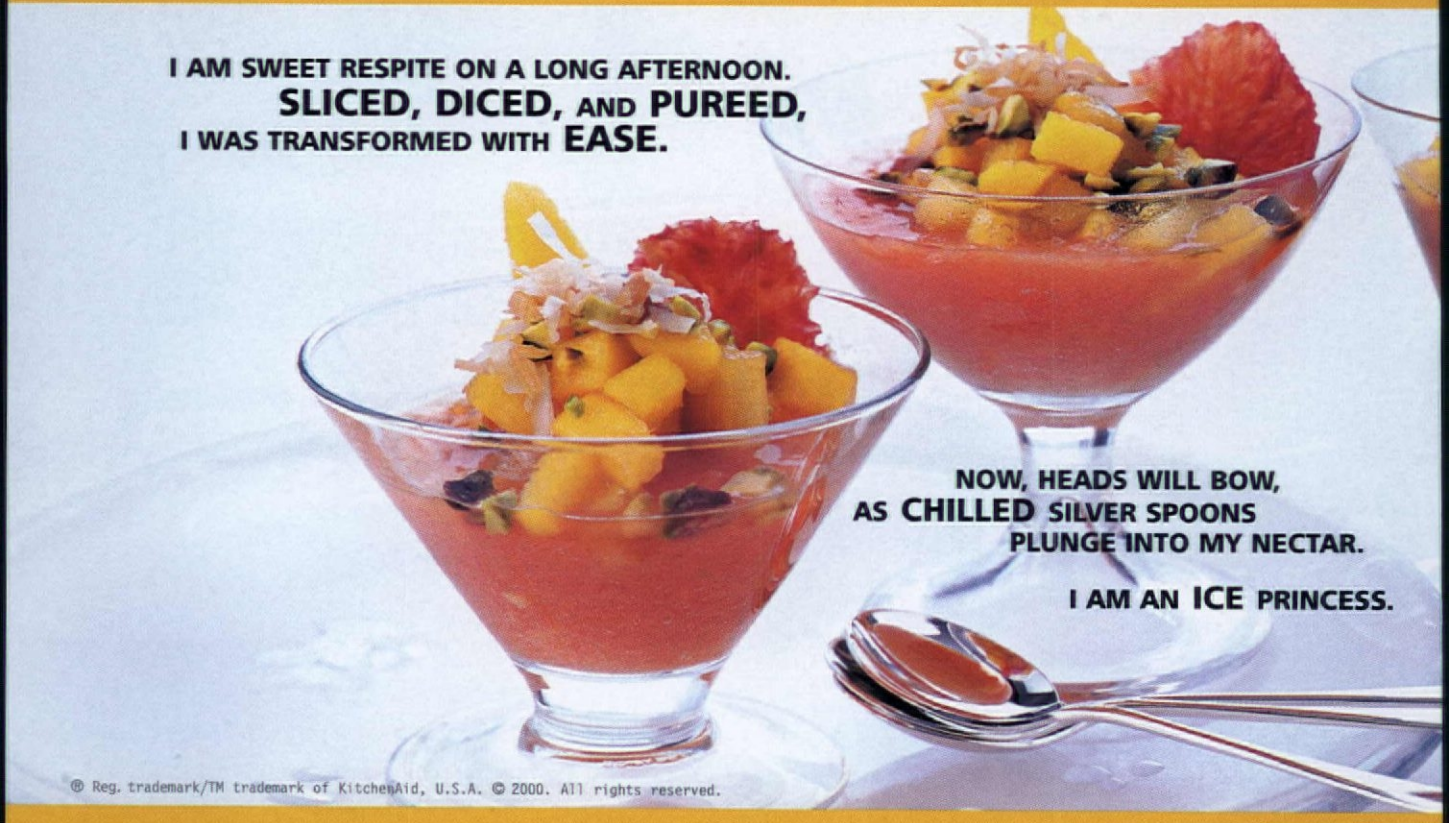
women, and the women included courtesans, and the conversation was good. His spiritual descendants include the Roman poet Lucretius and European humanists like Rabelais, Erasmus, Thomas More, and especially Montaigne, with his easygoing candor about the body, reverence for friendship, love of books, and warnings against looking for happiness in the wrong places. Modern disciples? Maybe Bertrand Russell, in works like *In Praise of Idleness* and *The Conquest of Happiness*. Maybe everyone who quits Wall Street to make jam or microbrews in a Vermont farmhouse.

Epicurus, incidentally, didn't believe that there ever had been, or would be, a Golden Age. But the Golden Age myth may be the most powerful in human history. It can be found among Chinese Taoists, ancient Sumerians, and Amazon Indians. It's been the recurrent daydream of Western civilization, for Greece and Rome, Christian millennial movements, seventeenth-century Neoclassicism, nineteenth-century Romanticism and utopian socialism, twentieth-century nudists, hippies, and environmentalists, and all those Shangri-la accounts of remote cultures like Tibet.

THE FAMILIAR classical version of the myth was launched by the Greek poet Hesiod, who in the eighth century B.C. was already nostalgic for the Good Old Days. The reverie was elaborated by the Roman poets Virgil and Ovid, who furnished it with the standard balmy idyllic features that have come down to us through pastoral poetry and Arcadian paintings. Ovid added playful eroticism to the picture, and ever since, it's been hard to separate the quest for natural simplicity from the natural quest for simple sex. That's what all those kitschy Golden Age paintings, from Adolphe-William Bouguereau to Maxfield Parrish, full of fetching, diaphanously draped or undraped girls, are about. A similar, wistful yen for Golden Age sexual idylls fueled D. H. Lawrence's wanderings and helped shape Margaret Mead's *Coming of Age in Samoa*. The Golden Age is in Shakespeare, too, haunting the Forest of Arden, erotic charge intact, in *As You Like It*. It can be found in every pathless wood and around every Grecian urn in English Romantic poetry.

The Romantic movement, reacting against eighteenth-century artifice, was, among other things, a search for lost simplicity. Nature, crafts, folk ballads, and folk were idealized. Jean-Jacques Rousseau evoked the Golden Age with his notions of an original plain-living, plain-speaking natural human condition undefiled by wealth, class, and civilized insincerity. It was a long way from Thomas Hobbes's ungolden opinion that human life in a state of nature was "solitary, poor, nasty, brutish, and short."

But the Romantics were also rejecting the rationalism of the Enlightenment, which often was accompanied by an Epicurean ethic of moderate hedonism. For later Romantics like Friedrich Nietzsche, getting through life by a cautious calculation of pleasures was shallow and bourgeois. He preached a simplicity of bold action,



primitive vitality, and radical creativity—an austerely heroic ideal.

In America, simplicity was often simpler. The exploration of the New World conjured up images of Golden Age innocence. America was settled by Puritans and Quakers and Shakers who set a national style that struck visiting Europeans with its plainness and informality. As a home-grown Romanticism emerged in the nineteenth century, the American wilderness took on a spiritual significance. Hudson River School painters, like Thomas Cole and Frederick Church, gave the wild landscape a radiant primordial aura. The frontier became a metaphor for plainspoken American virtue.

For the greatest American exponent of the simple life, Henry David Thoreau, the wilderness was a purifying influence. He wielded the woods as a weapon against everything he found wrong in American life. Early workaholism: "If a man walk in the woods for love of them half of each day, he is in danger of being regarded as a loafer; but if he spends his whole day as a speculator, shearing off those woods . . . he is esteemed an industrious and enterprising citizen. There is no more fatal blunderer than he who consumes the greater part of his life in getting his living." Early information society: "I am sure that I never read any memorable news in a newspaper." Early consumerism: "Most of the luxuries . . . of life are . . . hindrances to the elevation of mankind." Early dress for success: "Beware of all enterprises that require new clothes."

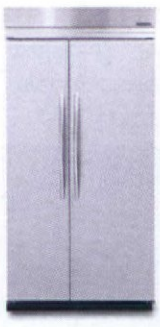
In the eighth century B.C., someone was nostalgic for the good old days

Thoreau's cabin at Walden Pond, like the frontier, has become more a part of American folklore than an influence on national life. The twentieth century saw many simplicity movements. Gustav Stickley's Mission style in furniture. Minimalism in art. The spare prose of Hemingway. Modernism's boxy starkness in architecture. The hippies of the 1960s were the culmination of the bohemian drift toward the casual and spontaneous conceived in Paris in the aftermath of the Romantic movement and incubated in Greenwich Village after about 1910. The '60s counterculture reprised every element of the early Romantic movement: a taste for folk songs, crafts, and tribalism; back-to-the-land rustic virtue; nature mysticism; Golden Age sexual freedom; sincerity and sentimental simplicity in manners and morals. Most of these quickly went up in smoke or evolved into just a few more options and fashions in our consuming and consumed way of life. But Epicurus and Thoreau and the Golden Age continue to whisper to us. Simplicity, which is what you discover when you discover how much you can do without, is still there, waiting to be discovered yet again.

Lawrence Klepp, a freelancer, frequently writes about philosophy and religion.







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PURE EXPRESSION

Glassmaking is, by its very nature, the most fascinating of all the handicrafts. Each piece requires that glass and fire and artist come together in a dance of perfection to form something that is utterly unique. Perhaps no one knows this better — and performs the dance more expertly — than the craftspeople of Steuben. For nearly 100 years, this exacting material has been transformed by the rare skill of Steuben's master glassworkers into elegant functional objects and extraordinary sculptural art.

Since its founding in 1903, Steuben has been at the forefront of glass design, demonstrating a firm commitment to furthering glass as an artistic medium through collaborations with distinguished artists and designers. The Steuben collection has included designs by Henri Matisse, Georgia O'Keeffe, Salvador Dali, and architects Michael Graves, Paul Haigh and Richard Meier. Beginning with the introduction of Sidney Waugh's *Gazelle Bowl* in 1935, Steuben has dedicated itself to feeding the artistic energy that pushes its designers to the outer limits of their craft.



YESTERDAY, TODAY, AND TOMORROW

For nearly a century, Steuben has been the benchmark of the finest crystal in the world. It is the most optically pure crystal made anywhere, and is the ultimate in luxury for those fortunate enough to own it. Cherished by generations of connoisseurs, it has unfortunately too often been relegated to the china cabinet or étagère, where it sits on display to be admired.

Today, Steuben enters a new era of functionality with the reintroduction of stemware to its product line. The stemware line gives Steuben a new context for today's young, savvy consumer — first-quality glassware that you will use to make every day extraordinary.

The first of the new stemware line is the *Air-Twist Champagne Flutes*, a new design that incorporates the famous "air-twist" first introduced in 1949. The shape has been updated with the contemporary lines of a tall, elegant flute. Unlike most other luxury stems available, each is hand-formed, one at a time, by Steuben's accomplished glassmakers. Every stem, therefore, is a work of art that is truly one of a kind.

Baluster stemware, first introduced in 1940, has been one of Steuben's most sought-after designs. Each hand-formed stem is a visually and optically rich illustration of master glassmaking techniques. Three separate pieces of glass are skillfully joined. The sensuously rounded stem and "teardrop" are created by a puff of air blown into the hot glass at precisely the right moment and captured in crystal forever.



The Trumpet Martini Glass

LUXURY

The Perfect Vessel

The *Trumpet Martini Glass* was first introduced in 1935 as a champagne glass, but it has never been more relevant to current fashion. With its graceful flared bowl, it is the perfect vessel for the au courant Martini, the contemporary Cosmopolitan, or any other favorite libation. This beautiful stem is hand-formed from three separate pieces of glass and features the unique spark of Steuben's signature air-trapped "teardrop" in its base.

Steuben's dynamic new look and feel are embodied by its new flagship store at 667 Madison Avenue in New York. See the entire Steuben line there or visit its new web site at Steuben.com. To request a catalog call 800.424.4240.

Left; The Baluster Wine Glass and Water Goblet

SERENITY



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MUST HAVE

Sutherland

UNCOMMON SENSIBILITY

In 1991, when David Sutherland was conceptualizing a new outdoor furniture line, he realized that most high-end outdoor furniture was designed by architects. It was apparent to him that their major consideration was aesthetics, with virtually no regard for comfort or ergonomics. Odd, when you think about it — lounging furniture that makes you want to stand. Sutherland knew that he wanted to make comfortable, beautiful furniture with high standards of craftsmanship, an organic whole that added up to luxurious relaxation. And he knew exactly how to do it.

Sutherland called on two talented longtime friends, John Hutton and Billy Goldsmith. Together (with Sutherland's experience in marketing and manufacturing, Hutton's maturation as Donghia's exclusive designer, and Goldsmith's successes in furniture and accessory design for LCS, Inc. in New York and for Site Corot Porcelaine in Limoges) they created a formidable coalition. The result is furniture that combines subtle, sophisticated design with the rare beauty of natural teak.

INTERIOR LANDSCAPE

Made from Tectona grandis teak, each piece of furniture can be used in many ways. From poolside and outdoor entertaining to transitional patios, Sutherland teak furnishings work with remarkable versatility. Many pieces are completely hand-carved. Each piece is a classic, destined to weather the whims of fashion as well as those of the great outdoors.

Now Sutherland has made its first foray into the interior furniture arena with its Soft Breeze Collection, designed by John Hutton in collaboration with David and Ann Sutherland. The collection offers practicality without sacrificing quality and aesthetics. Beautifully scaled, with sensual lines, it blends superbly with the outdoor teak collection, making a seamless outdoor-indoor transition. As always, comfort is a priority, and Hutton's classic designs work with any period, from traditional to contemporary. The line includes a three-seat sofa, lounge chair, ottoman, dining armchair, dining side chair, occasional chair, and chauffeuse. Frames come in maple or teak and can be finished in natural, light brown, warm cherry, and ebony.

The Sutherland Teak Collection and Perennials 100% Solution-Dyed Acrylic fabrics are offered to the trade through nationally recognized showrooms. Contact your designer or visit the Web site at www.sutherlandteak.com.



The Occasional Chair



Tropical Stripe by Perennials

LUXUR

Beyond the Fringe

If look closely at a leaf, you'll se that it's not a single shade of green but a myriad of shades create an iridescent glow. Tha descence was the inspiration the Perennials fabric collectio created by designer John Hut and David and Ann Sutherlan This unique collection of 100% Solution-Dyed Acrylic fabrics designed for the outdoor teak lection, but is also the perfect solution for interior spaces tha require durable, casual fabrics

Perennials has a fine hand an offered in a broad range of su organic colors. An infinite vari of dimensional stripes, solids, patterns can be mixed to crea spirited and casual indoor or o door living space. The fabric is soil-and-stain resistant, finishe for lasting beauty, and is easy clean with a light solution of n ral soap and water. It's ideal fo kitchens, children's rooms, an recreational and bathing areas Tropical Stripe is a cheerful ne addition to the collection, with 10 colorways, including Sea Turtle, Koi, Surf, Cool Water, a Butterfly. For more information visit www.perennialsfabrics.co


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Sutherland is pleased to introduce the Soft Breeze Interior Collection designed by John Hutton. This collection includes dining arm and side chair, occasional chair, chauffeuse, club chair, ottoman and sofa. Offered in Maple or Teak with cane insets in a variety of finishes.
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Chauffeuse

MUST HAVE

Inner Asia

ORIENT EXPRESSION

The soul of a room is the sum of its many parts — it's the feeling you get when entering the room, the mood that overtakes you. Everything depends on how objects and furnishings are put together. But the carpets set the tone — they are the anchor for every space and the starting point for the rest of the room.

Although a carpet is an art object, it gets walked on, sat on, played on, and spilled on. And, since it is often the single most expensive item in a room, it should be chosen with great care.

Color, texture, pattern, form, and style all matter a good deal. However, practical considerations as well as aesthetic ones should guide your selection. Buy the best carpets you can afford, and they will repay you with decades of pleasure. InnerAsia's Gangchen carpets epitomize this kind of luxurious treasure — one you will want to hand down to your children and their children.

INNER VISION

InnerAsia's Tibet-born founder Kesang Tashi's design philosophy is to use tradition to innovate tradition. Guided by this principle, the Gangchen Collection achieves timeless yet refreshing designs through creative rejuvenation of classic motifs. The Gangchen colors, deeply absorbed in the sumptuous Tibetan Highland sheep wool, are saturated and vibrant. These richly textured carpets feature eclectic designs that complement a wide range of decorative settings. Tashi is especially proud that only the highest-quality wool and the finest craftsmanship go into weaving each Gangchen carpet — the only carpets imported into the United States that are actually from Tibet.

RELENTLESS STRIVING FOR EXCELLENCE

The hallmark of InnerAsia's striving for excellence is the continuous creation of new designs for the Gangchen Collection. The recent addition of 100-knot-quality Gangchen is best exemplified by the "Pema Field," a sophisticated yet simple tone-on-tone field of lotuses incorporating subtle shifts of color — available in plum or indigo. There are also several new designs for the whimsically inclined. One is a collage of symbols and wildlife, another shows stylized yaks parading across an indigo field. A collection of 16 new pictorial designs featuring scenes from Tibetan culture is in progress and will be available in the fall. The collection's themes range from a county horse festival to a scene of village children at play. Rugs in this collection are an evocative and endearing portrayal of folk life in Tibet.



Pema Field



Imperial Dragon

LUXUR

A Source for Tibetan Furniture InnerAsia has been importing hand-painte antique Tibetan furniture fo two years now. These exqui pieces feature distinctive de motifs with bold saturated c ors. Selections range from offering tables and treasure trunks to folding tables and small shrine cabinets.

In-House Authority in the Field InnerAsia is pro to announce the publication new book, *Of Wool and Loo The Tradition of Tibetan Rug* co-authored by Kesang Tash and Trinley Chodrak. It trace the evolutionary developme Tibetan rugs in the context Tibetan geography, culture, people. The book is illustrate with 150 color plates of Tash personal antique collection, stered by beautiful photos of Tibetan landscape and cultur by photographer Lincoln Pott With its engaging narratives scholarship, this book will pr invaluable for collectors and connoisseurs of fine rugs.

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MUST HAVE

La Cornue

MATTER OF TASTE

The French take their cooking tools every bit as seriously as their cooking. The glorious food that emerges from the kitchens of France is as much the result of the way food is prepared as it is the prized recipes. The epitome of French chic since 1908, La Cornue ranges produce the most extraordinary meals because they are built like no other range in the world.

Made of the finest materials — the cast iron, steel, solid brass, nickel, and porcelain enamel are carefully selected in advance — every range is assembled entirely by hand, by one worker, from start to finish. Each is unique and built-to-order, for clients such as Karl Lagerfeld, Maison Grey-Poupon, and President Giscard d'Estaing.

But as reliable and efficient as it is, perhaps La Cornue's real mastery is its exceptional beauty. Three successive firings at 900°F are necessary to obtain the quality of the porcelain and the depth of color in a spectacular range of hues. And every La Cornue range is personalized with the name of its fortunate owner engraved on a brass plaque.

In 1965, André Dupuy, the second-generation master artisan of La Cornue ranges, launched the Château model. Later, the Château line grew to become the Ligne 5 Étoiles.

THE FIVE STARS

With its timeless style, the La Cornue Château may be the ultimate range. It has two natural convection ovens — the gas oven produces moist heat for roasting meats, poultry, and fish, and the electric oven creates perfect pastries, cakes, soufflés, and meringues. Three top configurations are offered: gas and/or electric burners, a gas burner in the center of a large cast iron plate, or a barbecue option. The burner grates are made of heavy cast-iron, and the range is equipped with extremely powerful professional burners, a solid top, the famous vaulted oven (an exclusive La Cornue patent), and a seamless, airtight door.

The latest in the Ligne 5 Étoiles line is the Grand Palais. At a robust width of six feet, it is the pièce de résistance of the line, and is available in sixteen luscious enamel colors and six trim finishes.



La Cornue
Le Château 147



La Cornue Grand Maman

LUXUR

Cuisine Moderne To respond to the needs of hor chefs and the demands of everyday use, La Cornue ha created Ligne Cornuchef, a complete line of versatile ar modular products that integ easily into any kitchen confi ration. Consisting of a range top or a complete range, th line is designed to permit si ple, everyday cooking or go met dining on a grand scale The Grand Maman range ha the standard 36-inch dimens with an electric oven and fiv generous gas-fired burners. ideal for an existing kitchen layout, and it provides the s ous cook a semiprofessional range with La Cornue's legac of design, function, and pow

Purcell-Murray, Inc. in Brisbar California, distributes La Corn in the United States and Canada.

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Le Château 147

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IMPORTING EXCELLENCE

Born in Italy's world-renowned Brianza furniture region 50 years ago, Poliform has evolved into Italy's leading manufacturer of high-quality wardrobe systems, wall units, beds, and kitchens. With nearly 1,000 showrooms worldwide, the company's success can largely be attributed to the fact that it has refined and mastered its production capabilities without compromising high design, first-class craftsmanship, or meticulous attention to detail.

The factories themselves are architecturally beautiful and extremely efficient. Paolo Piva, a highly respected industrial designer and renowned architect, has designed Poliform's three production facilities as well as some of Poliform's timeless furnishings. Poliform factories have earned an ISO 9001 efficiency rating, which means that manufacturing at Poliform is almost fully automated and that quality is invariably consistent. The resulting savings are passed down the value chain to the consumer.

Both extremely creative and extremely well managed, Poliform has solved a long-standing problem shared by most Italian furniture manufacturers — how to maintain consistent quality standards while producing custom-designed products for export overseas.

All of this explains why Poliform showrooms are popping up on premier design corners in the United States and Canada — places like the Merchandise Mart in Chicago, Beverly Boulevard in Los Angeles, and the Architects & Designers Building in New York.

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Poliform Factory in Arosio, Italy



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THE LUXURY OF VALUE

Today's money is smart money. The prevailing attitude toward luxury has much more to do with value than conspicuous consumption. That's why today's consumers — the most sophisticated and demanding in history — consistently choose Kenmore appliances, exclusively from Sears.

Kenmore is the number one selling brand in America. For more than 70 years, Kenmore appliances have been helping people manage their homes with style, convenience, and superior performance. Now Sears and Kenmore introduce a premium line of kitchen and laundry appliances with the same reliable quality and performance — Kenmore Elite®.

Kenmore Elite mirrors the European trend of softer-looking, more contoured appliances, and blends with today's use of natural materials and colors and natural light.

Two new color choices, Graphite on Stainless Steel, and Bisque (a softer shade of white), add subtle color tones that work with decorating styles as diverse as Country Living and Sophisticated Contemporary. The Kenmore Elite line features a wide array of quality appliances, including washers, dryers, refrigerators, freezers, dishwashers, microwaves, ranges, and ovens.



MORE THAN JUST A PRETTY FACE

The Kenmore Elite line is about much more than good looks. As always, performance innovation is priority number one. The perfect example: the new Kenmore Elite Ultra Wash Dishwasher. The new Kenmore dishwashers use a new technology to help keep food particles and soil out of the wash water. While clean soapy water circulates, a patented Soil Management® system filters and removes food soils, constantly replenishing the clean water. When engineers wanted to test cleaning performance, they placed an entire nine-inch carrot cake on the top rack and pushed the start button. The dishwasher "ate" the whole thing and left no visible residue, because it has "teeth," a special food grinder that can make short work of cooked spaghetti, walnuts, or whatever else you leave on your dishes.

Additional features include a tub that is 28 percent larger than average, a rack system that allows for bulky items and more place settings, and a TimeSaver® cycle for light or medium loads that helps get dishes to the table quickly. The electronic temperature control automatically finds the right temperature for maximum cleaning results, and a sensor monitors soil levels in wash water to clean each individual load thoroughly.

All Kenmore appliances are backed by Sears, America's leading appliance retailer, and every Kenmore appliance comes with the Sears pledge of satisfaction guaranteed or your money back.



The Kenmore Elite Dishwasher, available in Graphite on Stainless, Bisque, White, Almond, and Black.

LUXURY

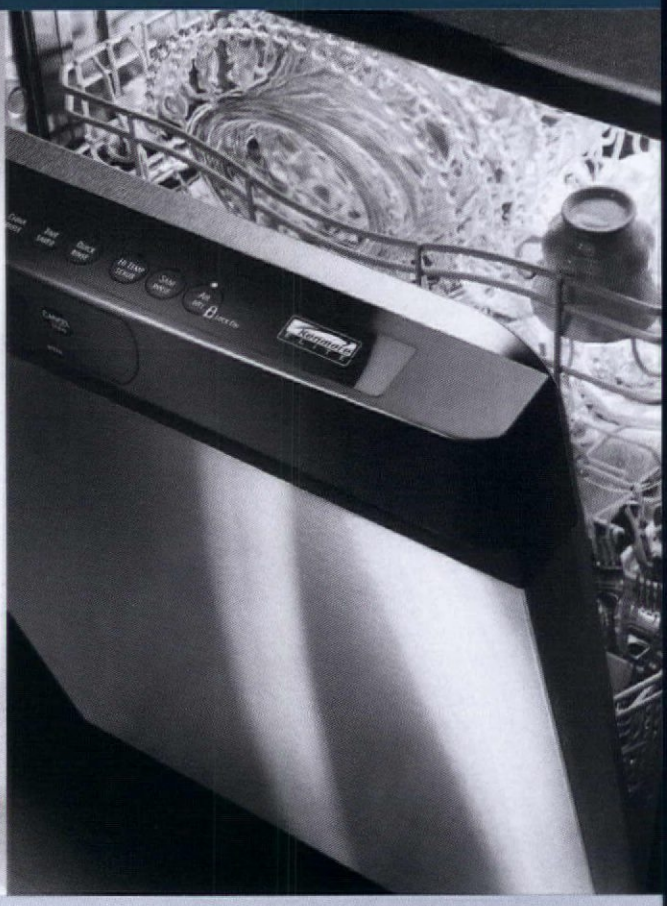
Quiet Elegance A sleek one-piece door gives the new dishwashers an elegant look. Designers minimized controls on the door by placing the majority of them on the inside edge, giving the exterior clean and simple lines.

Because the kitchen is becoming the primary living space for family and friends, the new Kenmore Elite dishwasher was designed to be quiet. Very, very quiet. In fact, it's 55 percent quieter than the best Kenmore dishwasher available just eight years ago and 40 percent quieter than the fizzy sound made by carbonated soft drinks.

Left: The Kenmore Elite Dishwasher

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Kenmore ELITE™

MUST HAVE
Wools of New Zealan

LUXURY UNDERFOOT

The most luxurious home furnishings bring tactile as well as visual pleasure. The fabrics, furnishings, and objects in your home should be a feast for the eyes and invite you to touch.

Visually, we're getting back to basics, using more natural fibers, textures, and earth colors to create calm, soothing, enveloping interiors. Wools of New Zealand brand floor coverings perfectly compliment our desire to return to nature with carpets and rugs that feel as inviting as they look. At the end of the day, when you've taken off your shoes, there is nothing like the toe-curling comfort of New Zealand wool carpets and rugs. Wools of New Zealand brand floor coverings are the *ne plus ultra* of the category. New Zealand wool is the purest, cleanest, whitest wool in the world. Perhaps it's because sheep outnumber people 13 to 1 in New Zealand, so they enjoy a gentle, unpolluted environment. Whatever the reason, New Zealand sheep grow incredibly beautiful, superior wool. It is naturally strong and uniform, flame retardant, and resistant to dirt, stains, and crushing. Because it's exceptionally pure and white, it takes dye well, to produce striking, rich, saturated color. It has a very long life. And it feels like a dream.

A NATURAL PARTNERSHIP

Every carpet and rug that carries the Wools of New Zealand brand must undergo 20 demanding quality and performance tests, so its mill partners are committed to the highest standards. The design and color choices they offer are virtually unlimited. You can select from the subtlest pastels and the most vibrant hues, and from patterned

Silver Creek Durango

influences of every variety, inclu traditional, transitional, contempo and abstract designs.

The Avalon Group's "Le Grande" "Chelsea" styles in New Zealand share a broad 12-color palette exten beyond the customary neutrals include designer shades of blue, gr rust, and gray.

Silver Creek's collection includes s with tribal, Tibetan, and Irish-insp weaves.

Bellbridge Carpets offers "Avign "Chantilly," and "Rochelle," coordinated collection of woven w embossed in patterns of diamo Bellbridge has also updated its signa African-motif Kraal Collection periwinkle purples, golden vanillas, cocoa browns.

Woolshire has introduced three styles designed to use the color clarity of New Zealand wools in f ways. "Wooltones" includes caln shades of peach, powder blue, fern r and sea foam. "Arbrash" allows popularity of the antique look to exter broadloom carpeting. And "Arcade" i all-loop carpet made from three sha of the same color for a tone-on-tone l



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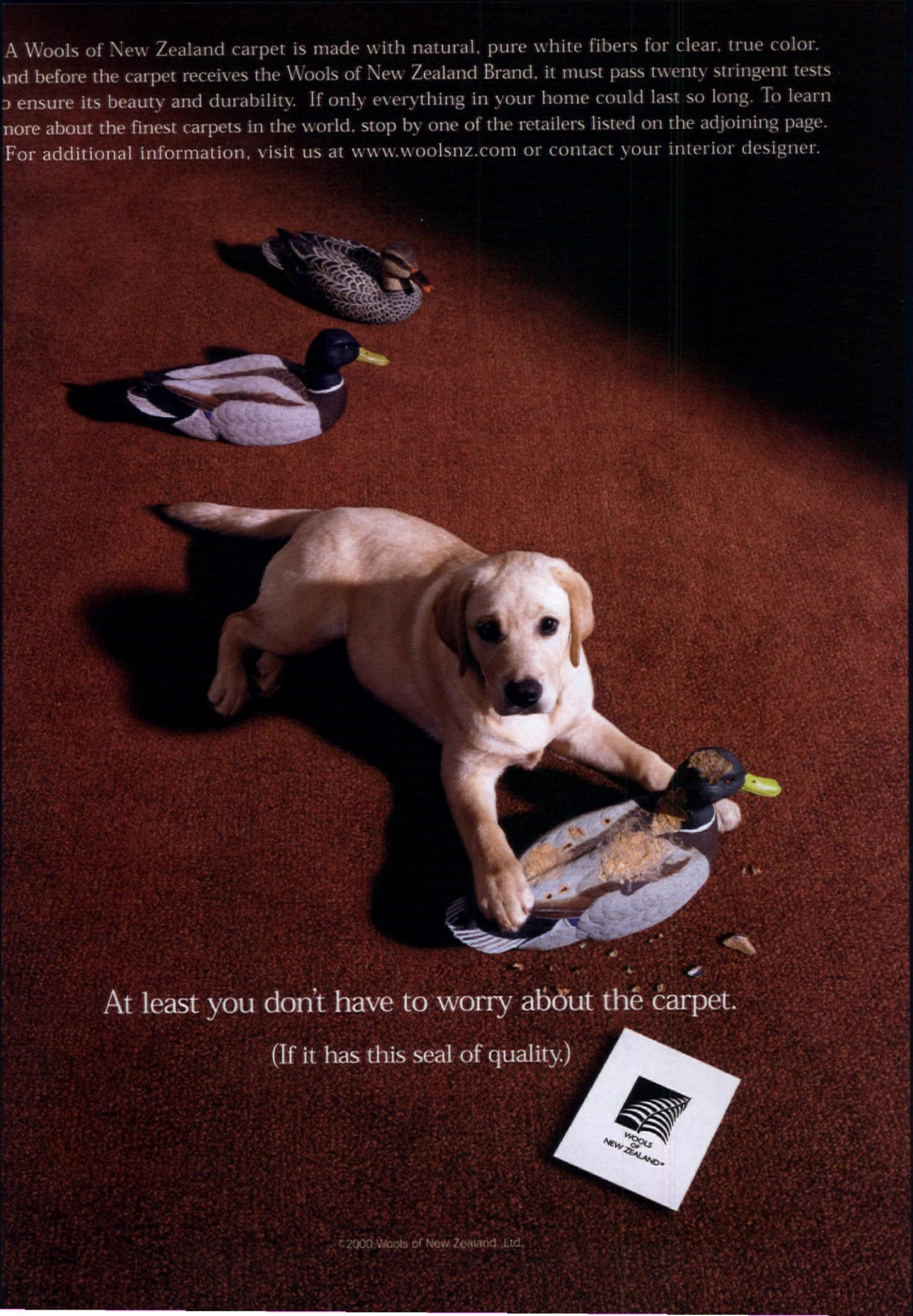
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MUST HAVE RJones

ARTFUL SIMPLICITY

Nothing is more luxurious — and more difficult to achieve — than pure, ingenious simplicity. It requires. brilliant design, the finest materials, and an unending devotion to craftsmanship. One look at a piece of RJones furniture provides a quick course in the concept. It is designed to delight the eye and comfort the body. Graceful lines and perfect proportions create forms that are pleasing. But it's the subtle details — the unexpected finishing touches — that make these pieces something special.

Rob Jones' passion for furniture and fabrics came naturally; he grew up around the upholstery business. And that passion has served him well. In a mere 20 years, the business has expanded exponentially throughout the country, and the name RJones has become synonymous with simple luxury.

In an effort to create a unified aesthetic, five years ago RJones introduced its own fabric line. Just as with the furniture, it's a look that is immediately recognizable, with the same kind of balance, simplicity, comfort, and luxury. The styles range from traditional fabric textures to cutting-edge designs.

The first textile collection was based around a grouping of warm neutrals and soft textures. Today, the expanded line abounds with interesting fiber combinations and colors, all exquisitely made and perfectly compatible with the furniture.

THE RJones LOOK

Among the RJones fabrics are the luxurious "Diva," an unusual blend of 30 percent silk and 70 percent mohair. A slightly antique character enhances the sumptuous feel. "Spellbound" appears at first glance to be a raffia/horsehair combination, but is actually a fine cotton warp woven with a raffia like synthetic in a crisp, clean geometric pattern. "Frontier" is a soft blend of washed chenille and bouclé yarns in an African block-print theme.

Also part of the RJones fabric line is "Borderlands," which brings an interesting twist to a common texture, combining chenille with linen. A durable, luxurious fabric, it also has an appealing antique character. "Oasis" is based on a traditional Kilim pattern, subtly colored and with a soft, welcoming hand.

"Lineage" offers a pure, architectural surface in a fine-relief twill weave. The intricate detail of "Starstruck" results from the fineness of its woven cotton damask construction. Its abstract pattern works well as a coordinate or as an all-over pattern.



Diva, a silk and mohair blend with a slightly antique look.



Spellbound, a crisp, clean geome pattern that suits any décor.

LUXUR

RJones Furniture is created in a range of shapes and sizes, but the pieces, lar or small, have a great deal o presence in a room. Any one piece can stand on its own. But together they create a wonderful synergy. And beca Jones believes that luxury an comfort go hand in hand, all RJones furniture is exquisitely made. Hard-wood frames, 8-way hand-tied coil springs, sumptuous fabrics and leathe and down-filled cushions — a are crafted with an uncompro mising attention to detail.



Frontier, a soft blend of washed chenille and bouclé with an African block-print motif.


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MUST HAVE Viking

EPICUREAN LUXE

What is luxury but superior quality? Today's homebuyers are looking for that level of quality in every detail of their new homes — marble flooring in the foyer, fine woodwork and detailing throughout the house, and commercial-style appliances in the kitchen.

The ultimate in luxury for the kitchen is Viking, the originator of commercial-quality cooking appliances for the home. Viking continues to lead the industry with innovative products, and is now the only manufacturer to offer a complete line of ultra-premium, professional-style residential appliances designed for those who appreciate the finer things in life.

Whether it's a range, cooktop, oven, dishwasher, compactor, disposal unit, refrigerator, or wine cellar, if there's a Viking in the kitchen there's a perfectionist in the house. Someone who cares about quality, and also cares a great deal about fine food and wine.

THE ORIGINAL

Viking originated the professional range for the home with precision burner controls, flawless convection baking, infrared broiling and 15,000 BTUs of cooking power. These, of course, give you an almost limitless range of dishes that can be prepared to restaurant-quality standards in your home — from rack of lamb to delicately seared tuna and perfect crème brûlée.

Viking appliances allow the same limitless flexibility in the design of your kitchen. Want a free-standing range? Choose from five beautifully crafted models. Prefer built-ins? There are four- and six-burner gas models and an electric model. A gas wok/cooker. And an outdoor gas grill that turns your back yard into a gourmet kitchen. Ovens come in three models, and Viking makes a warming drawer and a microwave-chamber.

THE VERY LATEST

There is also a new all-gas, self-cleaning 36-inch-wide range, which offers the performance of a professional range with the convenience of self-cleaning. The new VGSC366 blends its professional cooking features with residential conveniences. It's a standard width and depth, making it an easy replacement for an old, low-performance range, and it's offered in ten exclusive color finishes.

Viking products are sold through a network of premium appliance distributors throughout the United States and Canada and in more than 70 countries internationally.



The VGSC366 Gas Self-Cleaning 36-inch-wide Range



Dual 36-inch Bottom-Mount Refrig with 72-inch-wide Grill Kit

LUXUR

The Very Latest Viking newest innovation is the expa sion of its refrigeration produ line. Its 48-inch-wide side-by and 36-inch-wide bottom-mou refrigerator/freezers, which co in stainless steel or one of 13 designer colors, will now be offered in trim kit and full ove models to achieve the cabine look that is so much a part of contemporary kitchen.

The trim-kit model features a ble handle and outer trim, wit front panel chosen by the own You also have the option of m ing the handle to other kitche hardware. The overlay model blends even more seamlessly the kitchen, with the front of t refrigerator completely covere a panel you supply yourself.

The Viking 24-inch-wide under counter refrigerator is a versat unit that can be used as a bev age center, with separate area wine and soft drinks, or as a refrigerator with a constant te perature throughout. The unde counter refrigerator is also offe in an outdoor model, surround by a stainless steel cabinet to a seal against water and wind.

I think I've died and gone to the kitchen.



Viking products are marketed under the Ultraline® brand name in Canada.

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MUST HAVE
Mitchell Gold

THE PLUSH LIFE

What's more comforting at the end of a long, hard day than to come home, kick off your shoes and sink with a sigh into the sumptuous, enveloping luxury of a truly well made sofa? Prop up your feet on an overstuffed ottoman, and the workaday world just fades away.

This is the kind of luxury Mitchell Gold and his design partner, Bob Williams, had in mind when they began their furniture collection in 1989. One of their earliest ideas, "Relaxed Design," was based on trends in the apparel industry and what they perceived as the American zeitgeist into the next century. Creating furniture they'd want in their own homes — comfortable, classic, stylish — they even dressed the pieces in relaxed slipcovers of prewashed fabrics like denim, khaki and velvet. The team's award-winning designs continue to set trends in the industry today.

PURE PLATINUM

The crème de la crème of the Mitchell Gold line is the Platinum Collection. Made from fine fabrics and leathers, the collection features state-of-the-art construction and premium white goose-down and feather-filled cushions. The kiln-dried hardwood frames are double doweled, glued, screwed, and corner-blocked to be sturdy enough for a lifetime warranty — luxury is also in the things you don't see. The collection is comprised of 88- and 98-inch sofas, love seats, chairs, ottomans, and a chaise — all lushly oversized and designed to blend seamlessly with any décor.

"Cole" is evocative of French club furniture from the twenties through the forties. A soft and modern classic, "Cole" has great curves and lush seating. All pieces feature a T-cushion back, low curving roll arms, and tapered wood feet. The club chair and ottoman are generously proportioned for comfort, virtually beckoning you to sit and relax. All feature coordinated welting and are available in any of the Mitchell Gold leathers or fabrics.

"Nicki" also features beautifully overstuffed cushions, filled with premium white goose-down blend, for the ultimate in comfort and luxury. Two-over-two cushion styling gives "Nicki" a sleek look, and low roll arms with extra padding make the "Nicki" sofa the perfect place to stretch out on a lazy Saturday afternoon. Like the sofa, the matching chaise, chair and ottoman are available either slipcovered or upholstered.



The Cole Platinum Sofa in Heather-Storm



The Nicole Platinum Chair in Allegro - Putty

LUXUR

Serious Lounging

Mitchell Gold furniture is so attractive and inviting, it sho up in places where lingering encouraged, like the W Hote and Rande Gerber's Whiskey Bars. Banana Republic store use Mitchell Gold leather clu chairs as displays — proof th Mitchell Gold furniture doesn just look and feel great. It w hard and is built to last.

Mitchell Gold furniture is ava able through a select group top furniture retailers, includi Crate and Barrel, Pottery Bar Restoration Hardware, Anthropologie, and ABC Carp & Home, as well as very tast specialty home furnishings stores like In Home in East Hampton, Metropolitan Delux in Atlanta, and Hammertown Barn in Pine Plains, NY. It ca also be found in high-end cat logs like L.L. Bean, Eddie Bau Home, and Pottery Barn Kids.

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MUST HAVE Habersham

LIMITLESS INSPIRATION

The desirability of hand-painted antiques has sent prices into the stratosphere, out of reach to all but royalty and Internet entrepreneurs. Fortunately, for the rest of us there is Habersham: fine hand-painted furnishings that reflect the imaginative spirit and consummate skill of the individual artisans who create them. From the works of the Old Masters to today's most popular design motifs, the inspiration behind Habersham's original designs is without limit.

A true American success story, the Habersham venture began with cigar boxes and discarded wooden spools in early 1969. Founder Joyce Eddy was a single mother looking for a way to expand her antique business, so she began making small decorative pocketbooks from vintage wooden cigar boxes. They were an instant hit. Soon after, Joyce Eddy spotted a large pile of discarded wooden spools. These she turned into candleholders, towel holders, and other functional folk art items. With the help of her sons and other family members, Joyce Eddy expanded Habersham's offerings to include handcrafted furniture reflecting American design styles of the 17th and 18th centuries. Within a short time, her designs began receiving national attention and appeared in leading shelter magazines.

Whether you are drawn to the whimsical, the formal, the classic, or the casual, there is a Habersham piece to complete the look — or define a room's direction. The Habersham line is divided into three overall concepts: Furniture Art™ Designs, Connoisseur, and Studio.

LIVING ART

To create Furniture Art™ Designs, Habersham's gifted artisans use delicate brush strokes and fine art techniques, and the result is breathtaking. The designs found on the popular "Wildflowers," "Cottage," "Chinoiserie," and "Au Jardin" collections, as well as countless other decorated and fine art pieces, are rich and opulent. Habersham's acclaimed Limited Edition art pieces are signed, dated, and numbered by the individual artists who painted them to ensure authenticity and enhanced value.



The distressed Old World look and style of Connoisseur makes each piece one of a kind. Craftsmen use an exacting process, including hand-distressing with chains and wormholers, as well as special sealing, staining, and pigment applications, to achieve each warm, natural color.

Available in a host of distinctive hues, each Studio finish is carefully built onto individual pieces of furniture by a gradual layering, or "stacking," process whereby a series of paint coats and textures, all within the same color tone family, are slowly applied on top of one another.



"Botanicals" Cupboard

LUXURY

New Designs Respondi to the growing demand for ov sized furnishings, Habersham has created a number of dram new designs that are right at home in today's spacious kitchens, great rooms, and other overscaled layouts. And recently Habersham was licensed by the Claude Monet Museum to create a collectio featuring 25 designs reflectin Monet's work and the furnishin that fill his Giverny home, mar of which he painted himself.

The Habersham line includes hutches, commodes, chests, media centers, sideboards, home offices, beds, chairs, stools, desks, coffee tables, cupboards, armoires, and much more. To see the collection, visit the Web site a www.habershamdesigns.com.

Left: "Newberry" Armoire with adjustable interior shelves



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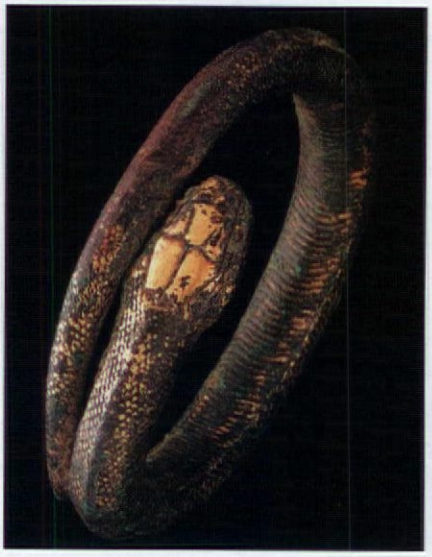
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B.C. chic

The ancient world gets stylish as younger clients enter the antiquities auction market



THE JEWELRY wouldn't look out of place on a hipster from the East Village or Venice Beach: a gold nose ring, fashioned in the shape of a fishtail. This one, purchased by Carol Nigro, a Philadelphia-area art historian, and her husband, Charles Isaacs, a dealer in nineteenth-century photography, just happens to be about a thousand years old, an artifact of the Sinu people of Central America.

After years of servicing a loyal, seasoned, and very selective clientele, specialists in the antiquities departments of major auction houses say that recent sales have seen the arrival of a small but growing number of new, younger buyers like Nigro and Isaacs. Some of the newcomers enjoy the automatic dignity that antiquities confer upon a decor, and the flexibility with which they fit into any design scheme. Nigro, for example, prefers abstract art, while her husband appreciates more figural forms. But they find common aesthetic ground in pre-Columbian artifacts. "We can often find the ideal piece," says Isaacs, "something that's both figural and simple, that satisfies each of us."



Ancient goodies at auction: from top, a 3,000 B.C. Bactrian figure estimated by Sotheby's at $200,000; a 200 B.C. Greek armband, estimated at $9,000 by Christie's; a 600 B.C. Greek head that Sotheby's sold for $89,875.

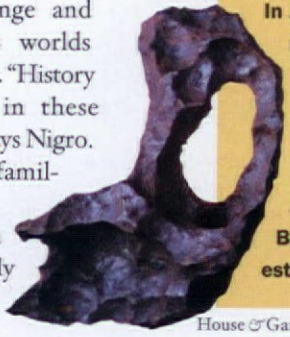
Others appreciate what could be called the Keats-looking-into-Chapman's-*Homer* moments that antiquities afford: sublime, often thrilling glimpses into strange and wondrous worlds of the past. "History lives on in these things," says Nigro. "Something about them is familiar yet mysterious."

And some just recognize a bargain. At the low end, lovely

ROCK OF AGES

Some of the more intriguing *objets* to appear on the auction market in the past several years are as ancient as the birth of the solar system: meteorites. Essentially detritus from the creation of planets that has fallen to Earth, meteorites "have been among the most popular part of our sales in the last few years," says David Herskowitz of Butterfields, the San Francisco–based auctioneers. "They're rarer than gold, but range in price from a few hundred to thousands of dollars. And each one tells us a story about the creation of our universe."

The meteorites fetching the highest bids hold the least interest for scientists (though any meteorite that comes to auction has been thoroughly studied). "Aesthetic meteorites," like the one below, are lumps of iron that were burned into interesting shapes as they tumbled through the atmosphere. "I think of them as art from outer space," says meteorite dealer Darryl Pitt, whose firm, the Macovich Collection, has placed many top-selling specimens at the Butterfields sales. "It's an object that's older than the Earth, yet seems like a sculpture by Henry Moore." Meteorites are cheaper than modern art, but collectors can pay a pretty penny. In January, a 35-pound meteorite with a heart-shaped hole sold for $40,250. A ring-shaped meteorite placed in the August 27 sale at Butterfields has a low estimate of $50,000.



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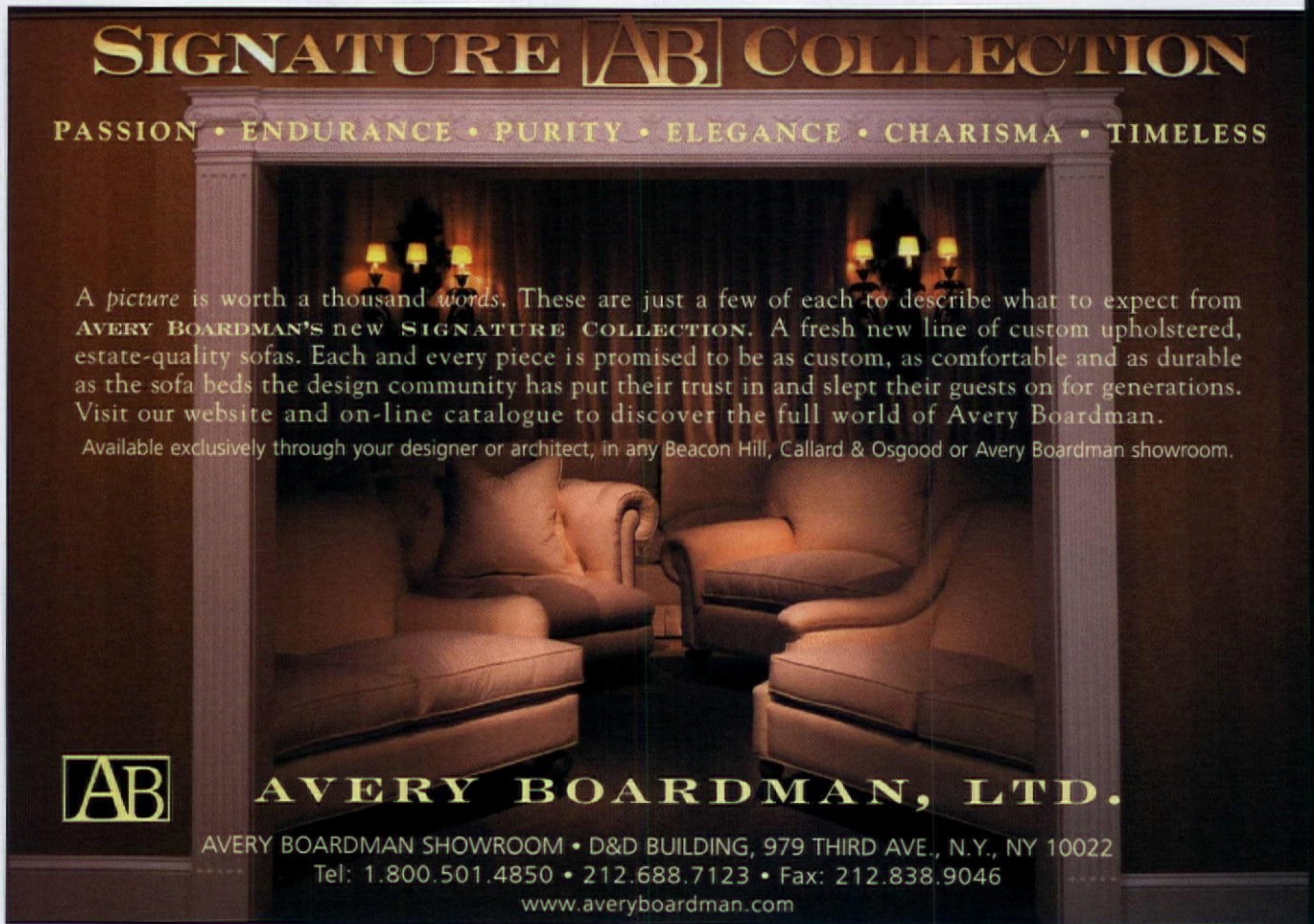
artifacts from ancient Greece, Rome, the Middle East, and the Americas can be had for a few thousand or even a few hundred dollars. "The antiquities market is hugely undervalued," says G. Max Bernheimer, head of Christie's antiquities department. "You can buy a magnificent piece for $100,000 to $200,000, when a Renaissance work of the same scale would be four times that much, and a modern piece ten times that much."

Auction house specialists suspect that the good values available in antiquities are due, ironically, to the respect the artifacts are given. Because we are used to seeing such objects only in museums, notes Richard Keresey, chief of Sotheby's antiquities section, "it just doesn't occur to people that they can own these things themselves." As well, he says, "People tend to like names, and most of our artists are anonymous."

In a similar vein, Stacy Goodman, who runs the pre-Columbian section of Sotheby's, believes that most people "have a fear of touching something that's very ancient." But as she handles an impressive silver effigy beaker from the Chimu people of Peru, which has an estimated sales price of $20,000 to $30,000, Goodman says, "These things beg to be touched. It makes all the difference. You can really relate to the piece."

TOUCHABILITY and, more important, usability have been the keys to success in a developing niche market in antiquities: ancient jewelry. "The pieces that can be worn tend to sell the best," says Bernheimer of Christie's, which held its first specialty sale in ancient jewelry last December and plans another for the same month this year. For simple beauty, the aged treasures can rival anything that comes out of Cartier or Tiffany, but at much lower cost. In last December's sale, the upper tier was commanded by pieces like a circa 400 B.C. gold Greek ring engraved with the figure of the goddess of love, Aphrodite, which sold for $21,850. At the same time, an engraved Roman carnelian ring stone from the first century B.C. sold for $978. Moreover, Bernheimer points out an interesting distinction between ancient jewelry and other objects of antiquity. "They're not like architectural fragments or a statue that is worn or broken," he says. "You are seeing these things exactly as their makers intended them to be seen."

As you examine this jewelry, particularly pieces in gold, with their intricate beading, detailed sculpting, and delicate gold foil ornaments, the wonder is not that they still exist, but that they came to be in the first place. Such pieces were made, after all, without the aid of magnifying glasses and fine instruments. The same respect is due the artisans who crafted the statuary and architectural pieces from antiquity. The marble was quarried and hauled by hand, and carved and polished without the aid of power tools. To Keresey of Sotheby's, the simple honesty expressed in the making of these things is another aspect drawing newcomers to the antiquities market. "There's an integrity to the craftsmanship of these objects," he says. "And in this plastic age, I think that really appeals to people."



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the art of imperfection

The beauty of a pot by Yasuhiro Kohara lies in the mysterious union of skill and accident



Kohara's pot is actually unglazed. Its color and texture were created during the firing, as wood ash dropped on its surface.

PARADOX MAY be a Western habit of mind, but it comes easily to Beatrice Chang, director of Gallery Dai Ichi Arts in New York City. Born in China, where ceramic art is prized for its uniformity, Chang has become a passionate advocate of the highly personal style of contemporary Japanese Studio pottery. The seeming contradiction between her origins and her vocation suits the tensions of the work she admires. As she glides through a discussion of a piece by Yasuhiro Kohara, you begin to see that its excitement lies in the effortless combination of opposing qualities, of which strength and fragility are only the most obvious.

Kohara, who was born in 1954, works within a tradition that dates from the twelfth century, yet the style is recognizably his own. This pot (which bears a price tag of $7,000) is a particularly fine example of the way he links accident to artistry: the textures and colors arise from a mysterious collaboration between the artist's skill and the uncontrollable events of the pot's ten or so days in the kiln. Its deep fissures are the result of the kind of kiln accident that potters like Kohara prize, an example of the elusive Japanese principle of *wabi sabi*—imperfection and simplicity, in which nature has had a hand.

Such pieces have their origins in the rituals of the tea ceremony, in which they aided in the contemplation of harmony, purity, and tranquillity. No wonder Chang can say that work such as Kohara's has now become her religion.

THE BOLD LOOK OF **KOHLER.**

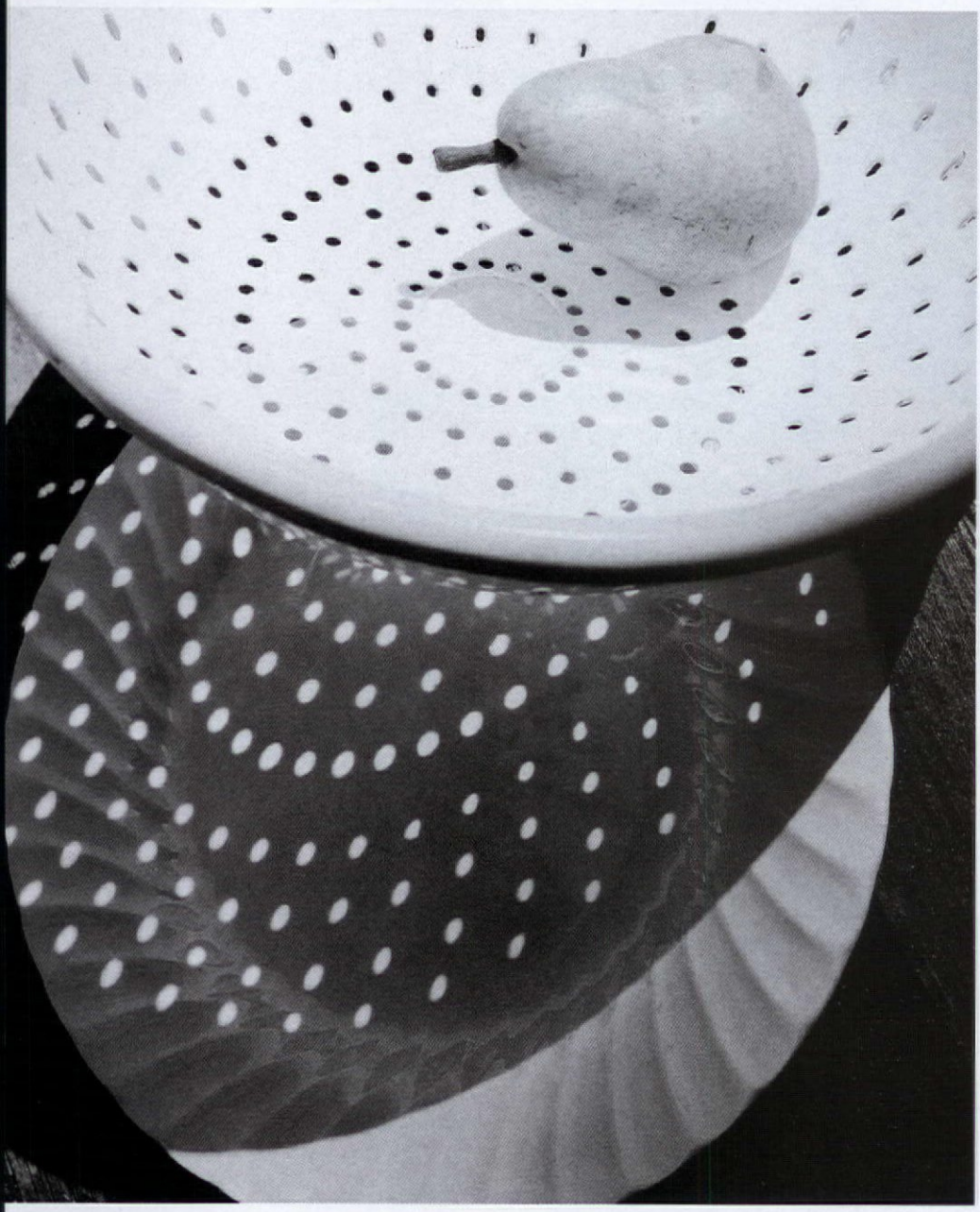
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revelations

Jed Devine's photographs capture the spiritual dimension of the everyday



Devine's circa 1985 image of a pear and colander is irresistibly domestic and otherworldly at the same time.

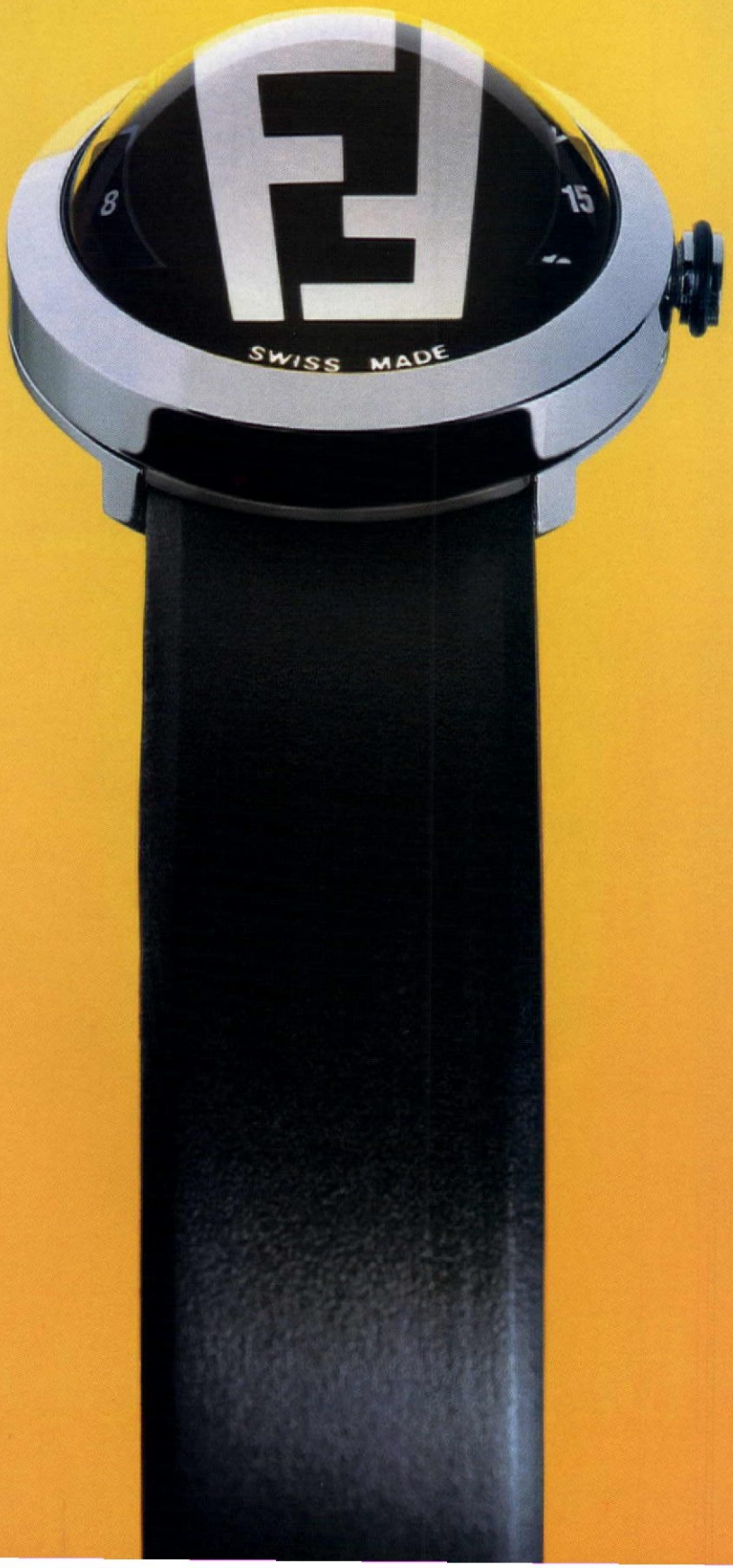
IN THE FOREWORD to his lyrical book *Friendship*, photographer Jed Devine quotes Norman O. Brown's saying that "meaning is not in things, but in between." This observation lies at the heart of Devine's exquisite photographs. His images are luminous, with a deliberate painterly quality. They exist in the world, and gesture beyond it—to something elusive, something extraordinary that inhabits the ordinary. Devine makes us sense this quality with elegant compositions in velvet blacks, soft grays, and translucent whites that feel ephemeral and otherworldly.

His photographs are like poems, like quiet prayers. They demonstrate that there is really nothing more luxurious and precious than light itself. Devine's photographs are printed on rag paper that has been coated with a soft palladium emulsion. Palladium printing is one of photography's oldest methods of making prints, but Devine's images never feel nostalgic. Instead, they call attention to a tangible sense of surface and texture that makes them inherently modern.

Devine's training in graphic design and painting is evident in his careful arrangement of objects; his fascination with Indian miniature painting is reflected in both the scale and the sensuality of his photographs. He never starts his work with a set idea of what he wants to discover. It is only over time that the image reveals itself. This approach feels deliberate, very Zen, and Devine is that way, too. He is fascinated with slowness, with shadows, with light, with how the mist rises from the water on a foggy morning in Maine. He talks about the Buddhist philosophy of joyfully participating in the sorrows of life, and this too infuses his work—there is an affirmative sense of loss and of rebirth in his photographs.

A retrospective of Devine's work opens September 10 at the Neuberger Museum of Art at Purchase College in Purchase, New York.

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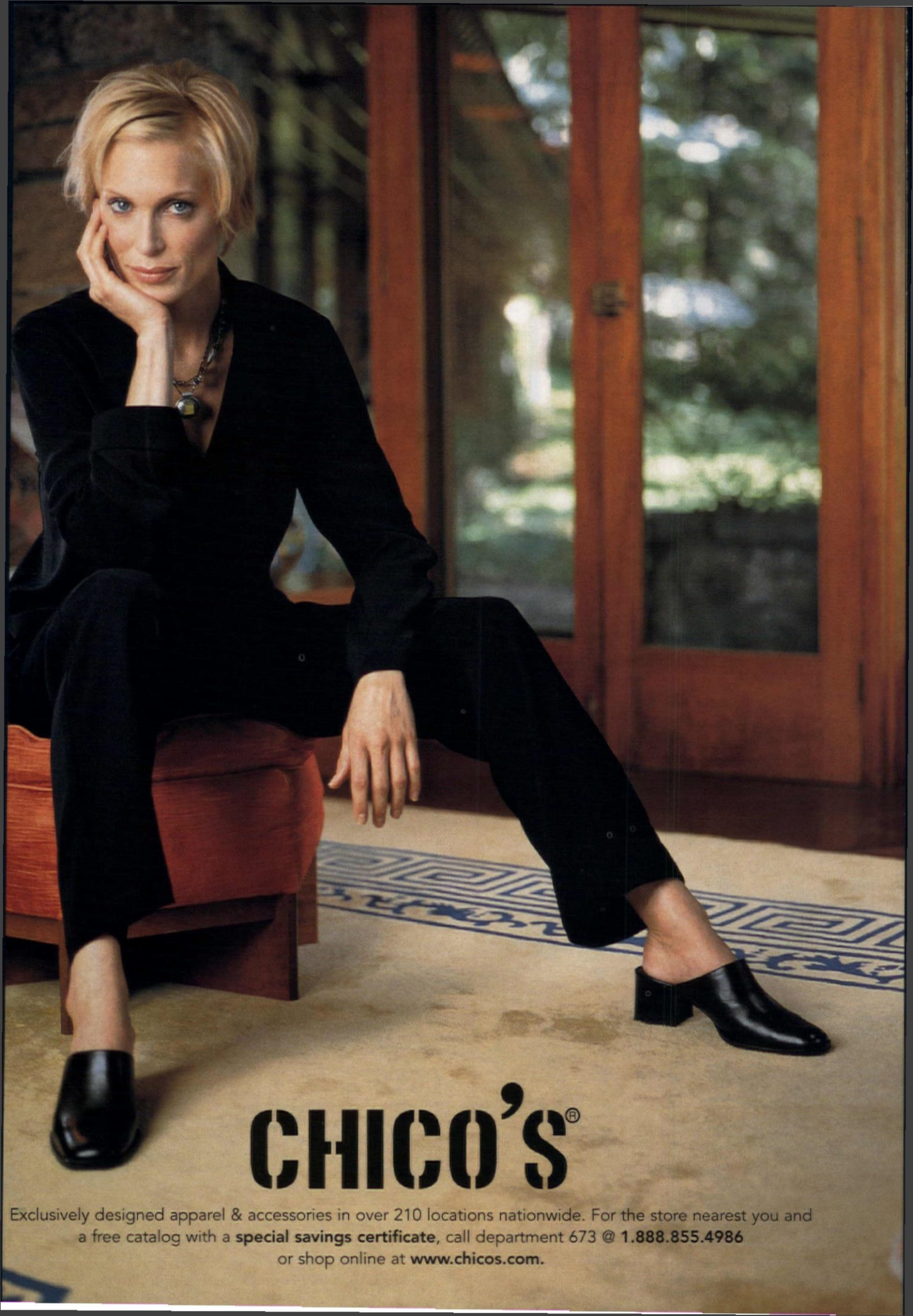


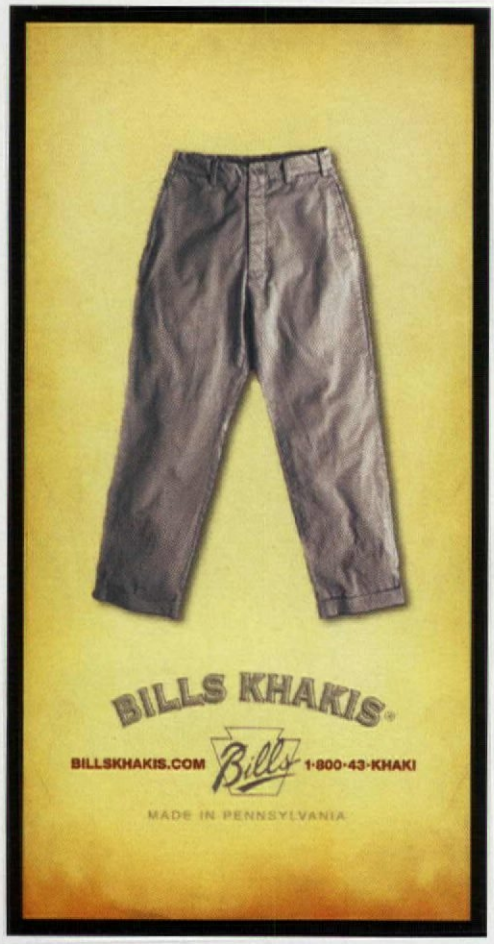


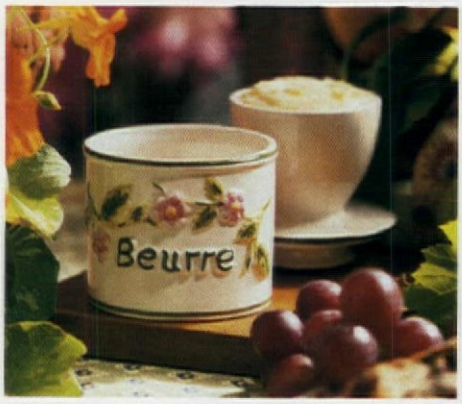
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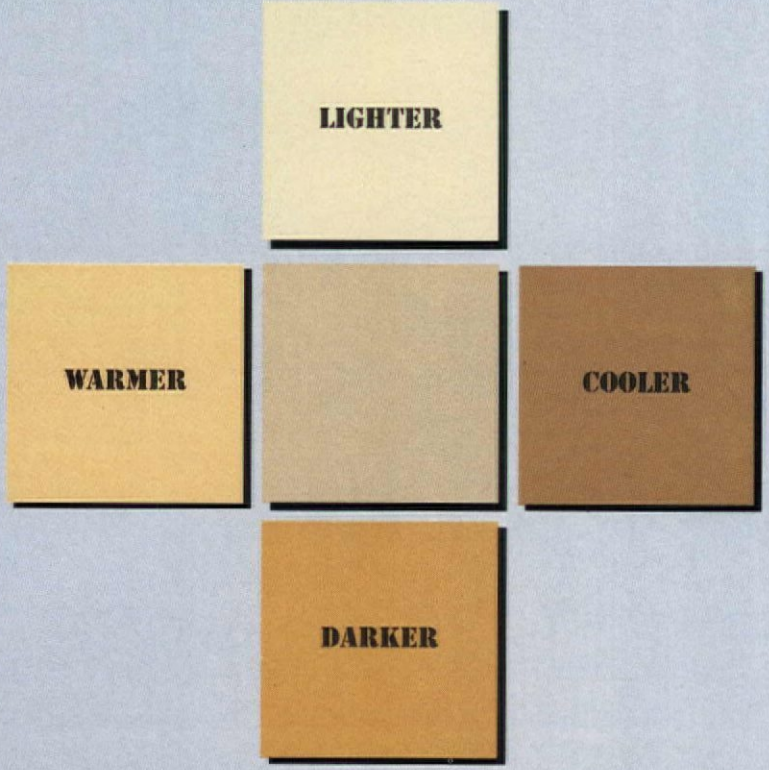
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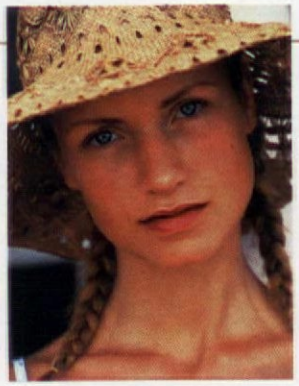


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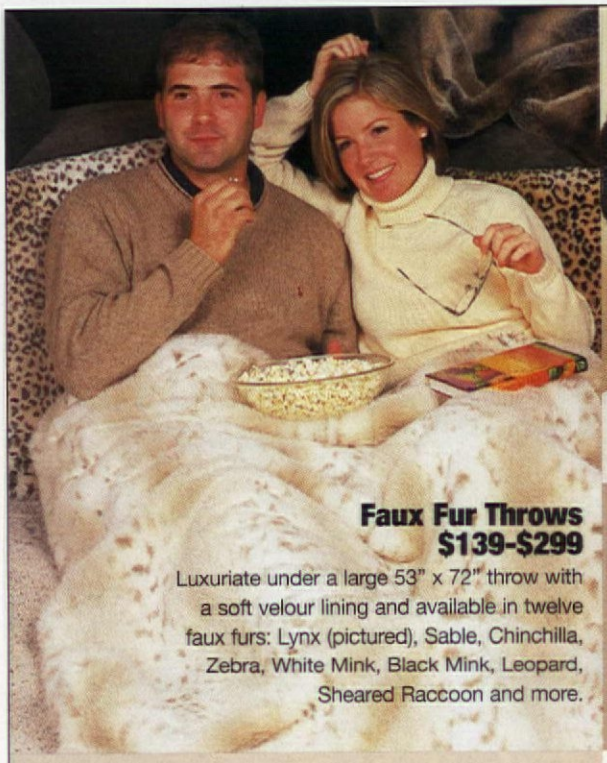
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Robert Zion's tranquil masterpiece, the Samuel Paley Park, left, on 53rd Street between Madison and Fifth, shows how a sophisticated and restrained design can create a beloved oasis in the city. ■ He also replanted the sculpture garden at the Museum of Modern Art, below.



return to zion

The late landscape modernist created elegant urban gardens that were as much of his time as they are of ours

IT IS RARE to come across something so perfect, whether a bowl, a dress, or a garden, that you would not alter one thing about it. Paley Park, designed in 1967 by landscape architect Robert L. Zion, who died in April, is such a creation. This innovative New York urban garden, for which Zion coined the term vest-pocket park, has spawned many imitations, but none have ever succeeded so well in combining serenity with a bustling sense of place. The park's defining characteristic is emptiness, both in its site, a void between two large buildings in midtown Manhattan, and in its design, a garden room of pure volume. The space consists of a vertical expanse of running water bound on either side by ivy-clad walls, and an airy grove of honey locust trees opening onto the street.

Zion managed to resist the impulse of his patron, CBS executive William S. Paley, to add more ornament. The media mogul originally wanted a statue in honor of his father, Samuel. Zion persuaded Paley to memorialize his father in a more abstract and poetic way, with a space that would be brought to life by the people who flock to it. (He allowed only one alteration to his original design, putting mortar between the cobblestones after Paley's wife, Babe, sunk her high heels into the sand.)



Zion had a passion for urban planning and many ideas on humanizing cities.

Though best known for this small park, Zion created many other notable landscapes in New York, including the grounds of the Statue of Liberty and the bamboo garden in the IBM building in midtown, as well as the Cincinnati Riverfront Park, and a garden at his parents' home in Lawrence, New York. In 1965, he renovated and replanted another modern masterpiece in Manhattan, the sculpture garden at the Museum of Modern Art, streamlining Philip Johnson's early 1950s design. If Zion is less than



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a household name today, it may be because after the flurry of activity and civic ideas that characterized his career in the 1950s and 1960s, he turned to a quieter kind of work and life.

Zion graduated from Harvard in 1951 with a master's in landscape architecture, after having already collected several other degrees, including an MBA. In his landscape class he met his business partner, Harold Breen, with whom he started Zion & Breen Associates in 1957.

From the start, Zion's work was deft and mature. The garden he designed for his parents in 1956, which was featured in *House & Garden* that year, would today be considered still as fresh and original. There, Zion laid out a series of abstracted, amoebalike paths in gravel to mimic the sand traps on the golf course beyond.

It was the problems of cities, however, that truly fueled Zion's passion. While many of his colleagues were cashing in on the postwar suburban construction boom, Zion remained committed to humanizing and beautifying the urban landscape. Though a modernist, he spoke out against the demolition of such classic architecture as the old Penn Station in New York.

In 1962, in an article for the *Journal of the American Institute of Architects*, Zion laid out a series of urban plans for New York City, many of which have subsequently come to pass, most recently his call for a multiuse Grand Central Station. One elaborate proposal that didn't materialize was his idea to locate the ancient Temple of Dendur, a gift from the government of Egypt, at one end of a vast park he had proposed for Roosevelt Island on New York's East River. (The temple went to the Metropolitan Museum of Art instead.)

BUT ZION FOUND the tensions of the city increasingly hard to bear. In the late 1960s, he began his retreat, becoming a bit of an eccentric country gentleman. He restored an eighteenth-century farmhouse in Cream Ridge, New Jersey, 15 miles from Princeton, decorating it sparely with period pieces. He raised animals and started a tree nursery, where he nurtured seedlings while, as he liked to point out, his urban friends were going to cocktail parties. After relocating his firm in 1973 to a nearby mill, he often made his commute on horseback while clad in tweedy English riding garb. "Solitude," he declared, "is the greatest luxury."

Despite lowering his profile and his output, Zion maintained his high standards and impeccable design instincts. He created landscapes for Yale and Princeton, private gardens in Los Angeles and New York, and memorable urban oases like the Cincinnati waterfront.

Even after his death, the landscape architect remains a model for his peers, as a designer who had the drive to make places that work for people, and not just flex his stylistic muscle. Zion created environments so timeless and beloved that they've become permanently woven into the urban fabric. "He was able with very limited movements and materials to make a strong statement," says landscape architect M. Paul Friedberg. "That's hard. That's the sign of an artist."



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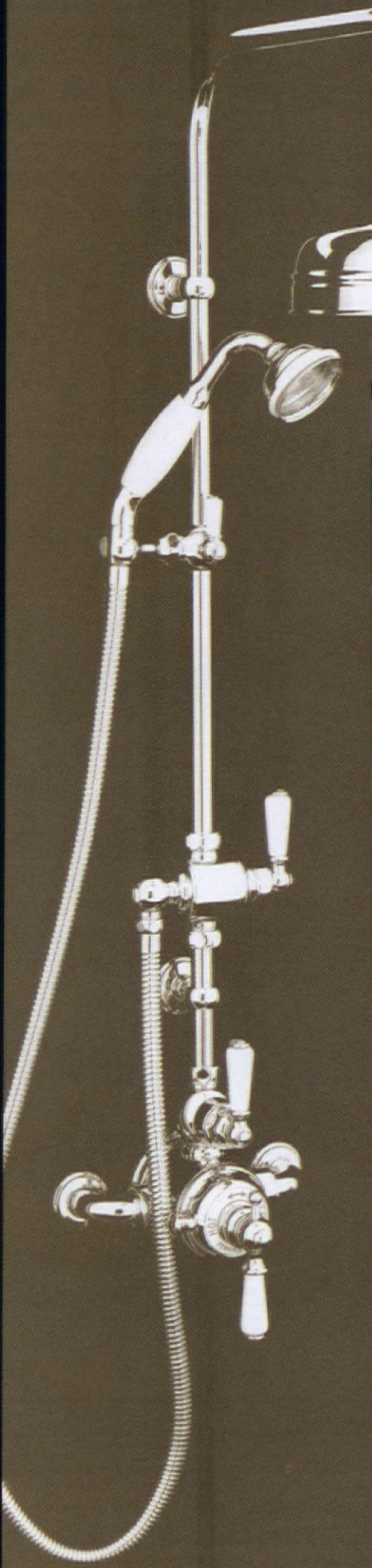


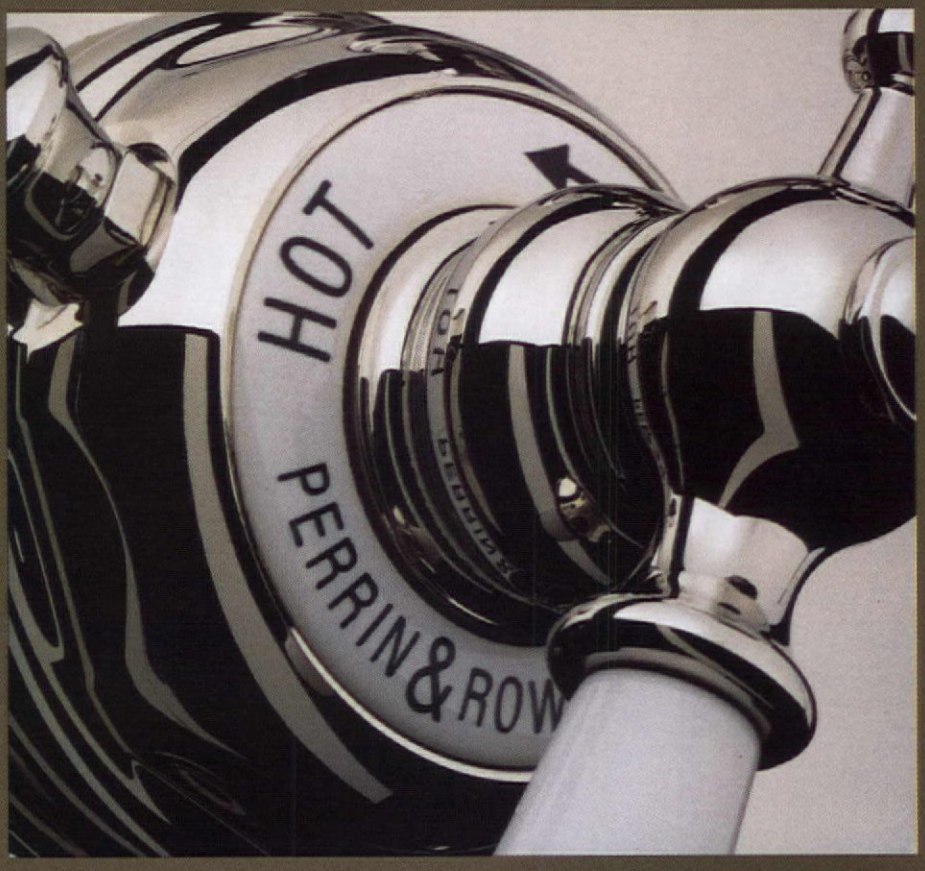



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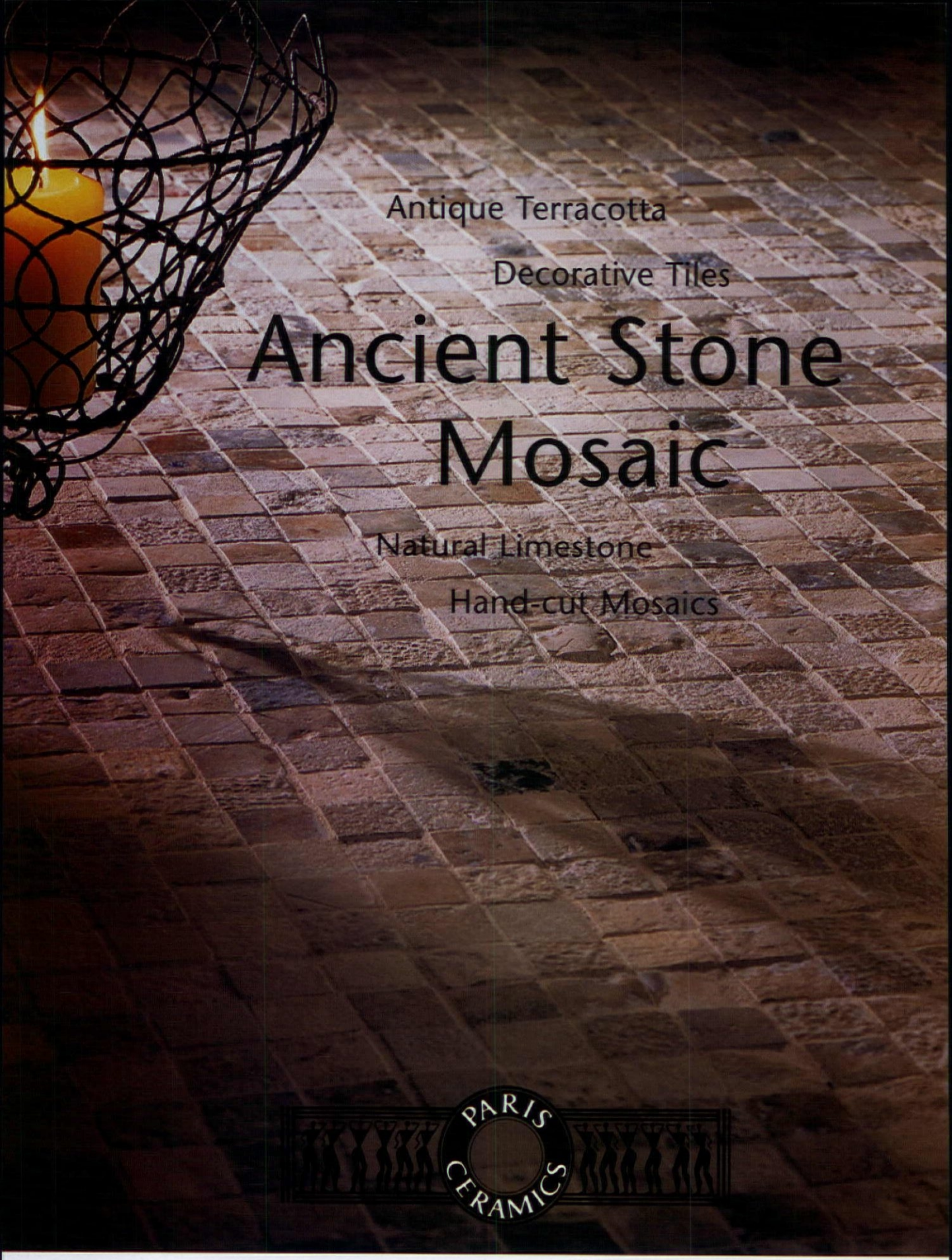
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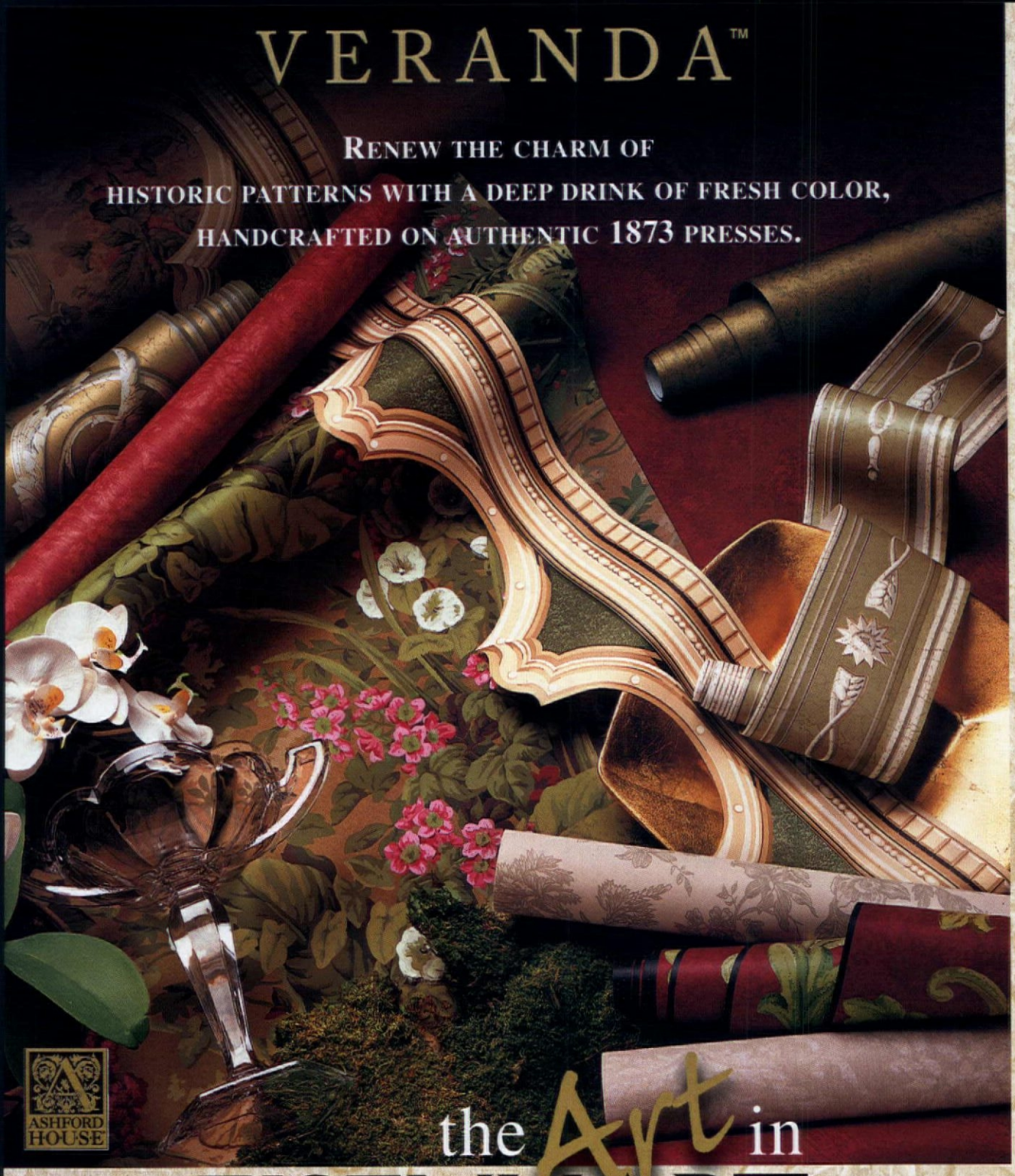
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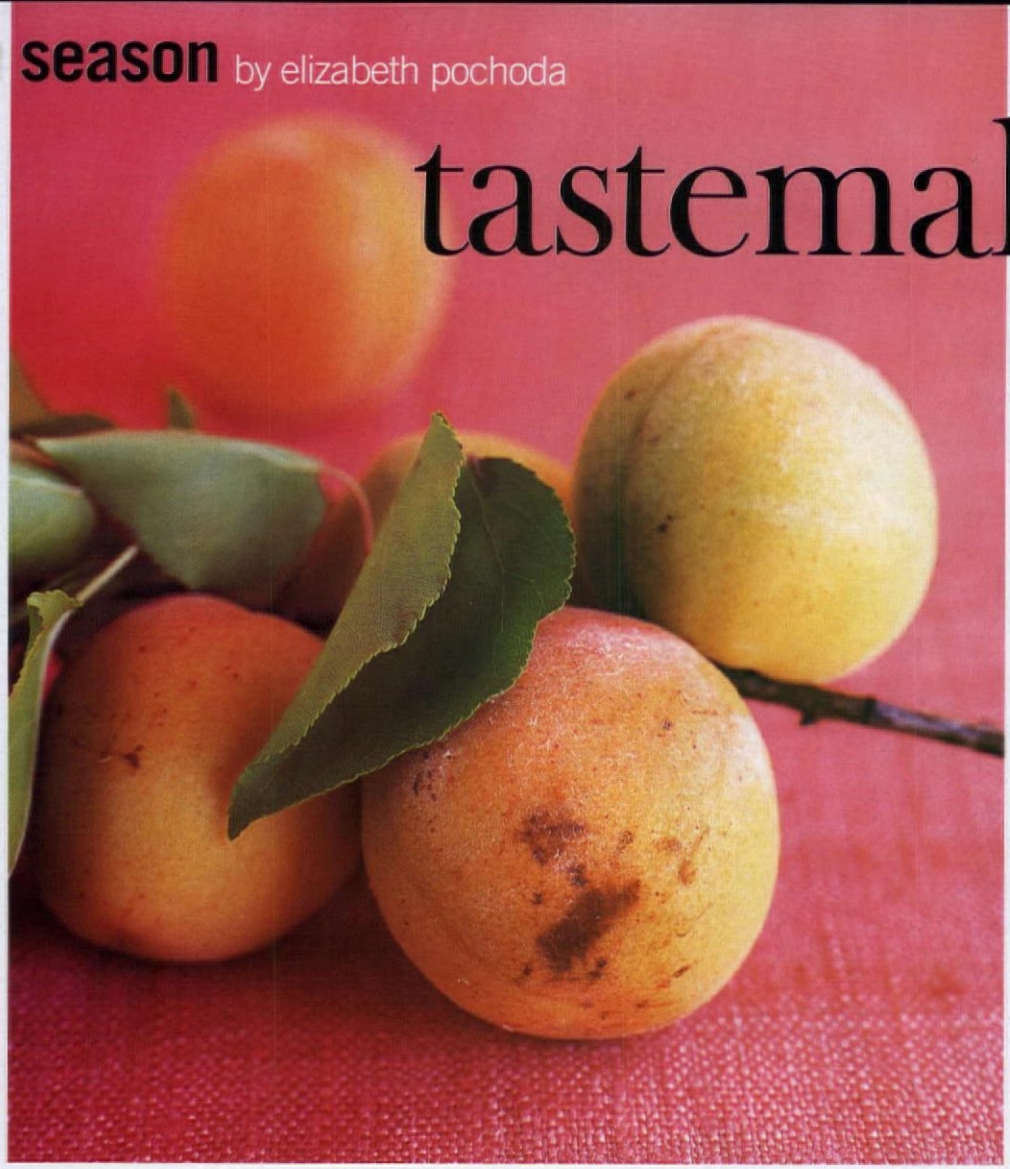
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Americans are joining Slow Foods, an international movement designed to bring flavor and variety back to the table

"THE ART OF LOSING isn't hard to master," the late great poet Elizabeth Bishop wrote in a phrase that could be a motto for anyone accustomed to backing hopeless causes, whether political, cultural, personal, or professional. What Bishop didn't say, because she wasn't writing about lost causes to begin with, is that enjoying too many minority opinions is bad for the digestion. What we unfashionable progressives need is a little taste of victory, a delicious cause with modest gains, and maybe a dash of humor for a change of diet. Slow Foods might just be our ticket.

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Slow Foods has moved through the United States, the belly of the agribusiness beast, with oxymoronic speed, spawning to date 35 local chapters, called convivia. Its Ark Project, which nominates endangered products to be publicized and protected, has had several notable successes.

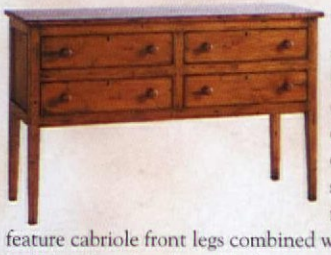
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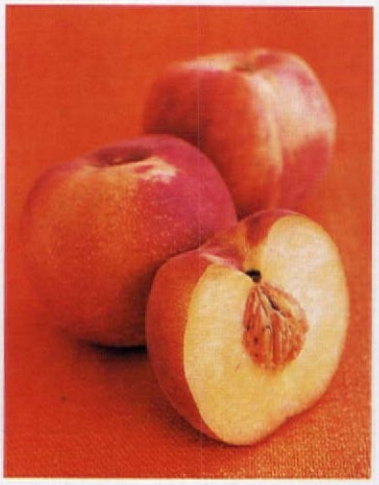
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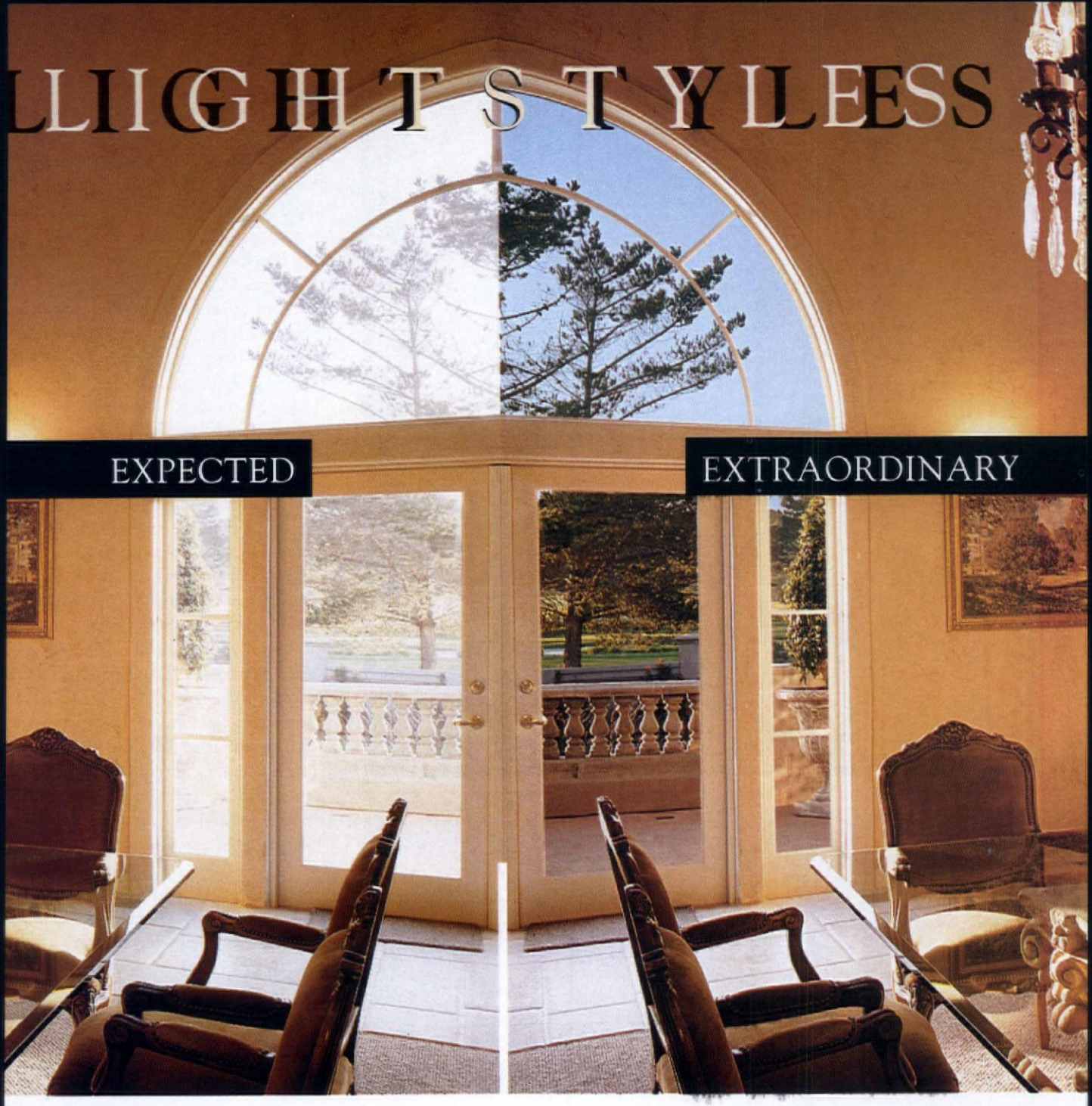
Sun Crest peaches and Bobtop carrots are not worried about their looks. They both easily outstrip their bigger and more photogenic relatives where it counts—in flavor and texture.



on the Slow Foods Ark and retrieve another America. Begin with Creole Cream Cheese, whose profile contains every feature of the typical Ark product. Poppy Tooker, from the New Orleans convivium, tells me that there were once many local dairies that turned surplus milk into these exceptionally tangy clabbered slabs, which people sugared and ate with toast. The odd little product fell from view until the Slow Foods convivium began teaching members how to make it again, as dozens now apparently do. Local, somewhat time-consuming to produce, with few prospects of profitability, portability, or popularity, Creole Cream Cheese is, shall we say, archetypical of one kind of Ark food.

Among the others, I would pluck the Blenheim apricot for my table. Bettina Birch of Flora Bella Farm describes her Blenheim as "innocent," and it certainly reminds me of childhood, the last time I had an apricot that didn't taste like Cottonelle tissues. The Blenheim probably came from China hundreds of years ago and has never been hybridized, thus its "innocence." It is too fragile to ship well, juicier, sweeter, and softer than hybridized apricots. In a bad year, Birch gets as few as 30 boxes of the fruit. I report my epiphany upon biting into the Blenheim, and she sighs and says, "That's what makes us continue to live on the edge."

My other epiphany came with the Bobtop carrot grown by Bob Bornt of Bob's Organics. Think of a really stand-up carrot, say a shapely specimen from your own garden, then extract its best qualities and magnify them to get a sense of the Bobtop. Here's a really sweet carrot that's both soft and crisp, with hardly any of that woody core you think of as the essence of carrotness, and none of the soapy aftertaste. The remarkable



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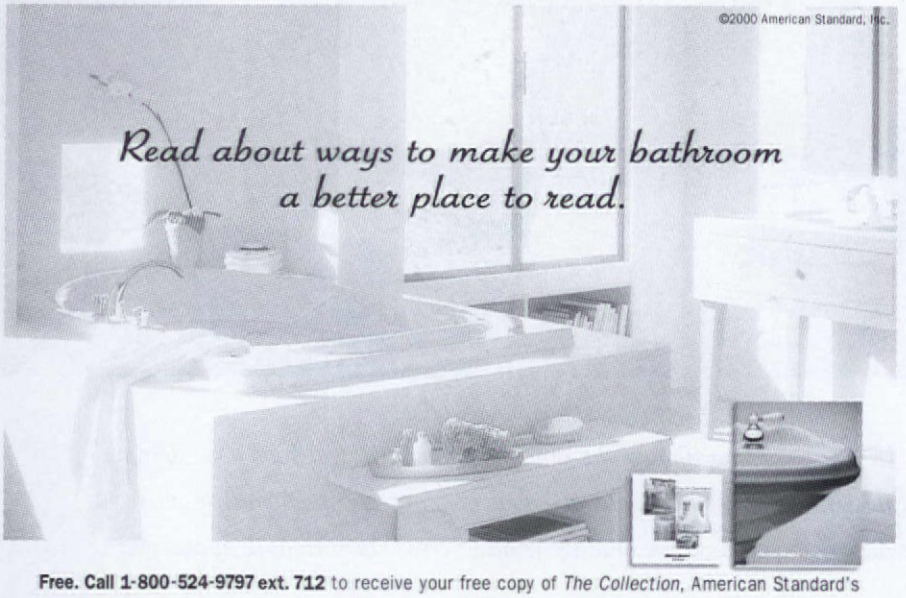
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in season

texture comes from the way Bornt bob the tops in the field so the moistur doesn't evaporate, bundles them quickl and lets the two-inch top hydrate th carrot to preserve its texture and taste Is the Bobtop cost-effective? Does i ship well? Do you need to ask?

And so what if the bumpy Bobto isn't ready for its close-up? Appearance are deceiving, and most of the grower of Ark foods are not sold on looks Mas Masumoto, who grows the Su Crest peach, praises its homely shap and inconsistent color, noting that th pumped-up lipstick-pink varieties hav sacrificed flavor for looks. The Sun Cres has a memorable smell, melting flesh and a saucy little personality that bruise easily and requires, Masumoto says, special touch to grow successfully.

Ig Vella may be a Yankees fan, but tha is his only bid to be in the winners col umn of mainstream America. He is one o two remaining makers of the sublime Dr Monterey Jack cheese (there were onc 60), which dates from the early decade of this century. It requires a long curing process, a lot of physical labor, and Vella' moxie to hold its own against the stuf disgorged by companies like Kraft.

I APPLAUD THE LACK of politica puritanism that encourages spirits or the Ark. Brooklyn Brewery's Mon ster Ale, a robust, malty barley wine is stupendously complex, with a recipe that changes from time to time according to the pleasure of its brew master, Garrett Oliver. Alan Foster's enigmatic White Oak Cider, made from the bittersweet, sweet, and sharp apples he grows on his Oregon farm, opens up like a wine and makes megabrewed Hornsby and Woodchuck taste like swill. And Julia Iantosca's nuanced Lambert Bridge zinfandel, developed from her itage clones, captures the essence of what zin must have tasted like years ago, before the wizards of U.C. Davis cleaned it up to make it the wine equiv alent of Velveeta.

Let's hope that in the future everyone can taste the fruit of a slow-foods move ment—yet, as Talleyrand said of another revolution, only those who lived before it will fully appreciate its sweetness.



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the passing seconds
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in hopes
you can feel them
going by again
in the future.

Karen '90

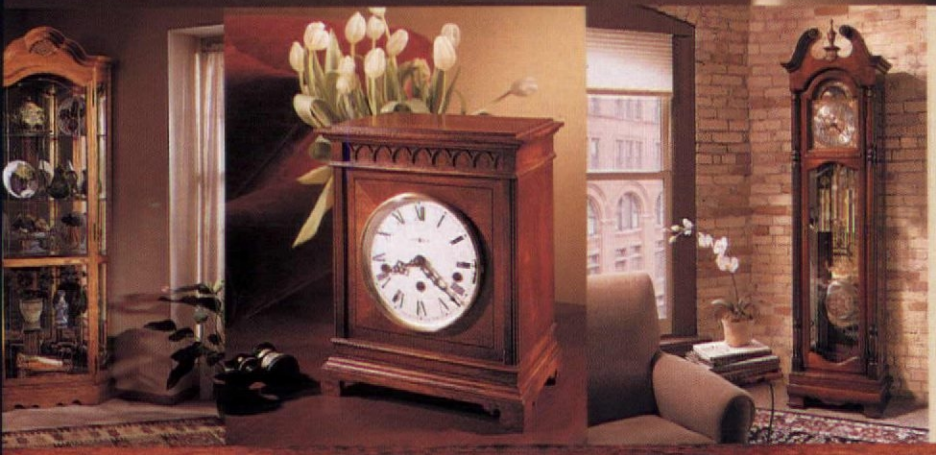
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helping hands

Even the most independent gardener needs a little sympathetic assistance

I HAVE ALWAYS been ambivalent about help in the garden. I know I need it, but I resist getting it till the last possible moment. I have no such problem concerning help in the house or with cooking dinner. There, I take as much as I can get. But in the garden—very much as it was with my children when they were very small—I hang around fussing and staring, probably for much longer than is useful. Is there something I don't want to miss?

The parallel between gardens and children is perhaps instructive. Spending long hours with young children is often boring, can hinder one's career, and may not even (according to some recent theories) be all that great for a child. But what you do get to see is exactly how one thing becomes another. Would the first smile on an infant's face be quite as astonishing if one hadn't for 42 days seen no smiles?

It is the same in the garden. A small red bud on a gray and thorny rose stump may be just that. But its appearance is a remarkable event if one has been gazing at that stump for weeks, wondering if it was alive. (Did the winter kill it? Did I prune too hard?) Afterward, a fascination develops with where that bud goes from there. In June the roses will be wonderful for everyone. But for the bud watcher, they will be only one of many revelations in a spectacle of being and becoming.

One begins to learn that epiphanies of change are most apparent when the garden has gone a bit wild and needs to be brought back. This might be early in spring, when the grass is still gray and last year's fallen leaves—thought to have been tidied away—reappear in ugly brown drifts, caught in the dead stalks of last year's flowers. Or maybe it is at the end of summer, after a desultory August, during which one has let the grass grow long, the weeds flourish, the annuals go all to seed, and the cat brings a snake into the house.

Lifting mulch off the flower beds in the clear light before the trees have leafed out, one can see on the soil the shadows of the shoots of returning perennials. They are still so new that their actual substance is almost invisible. Or, on the first cool evening sometime around Labor Day, the person who finally picks up the shears is the one to discover the first signs of fruitfulness. Pears weigh down their branches almost to the top of the uncut grass, and the shiny oval orange hips of the *Rosa alba semiplena* make its short single flowering entirely worth it.

The problem is that these interesting moments happen when there is so much to do that it can be difficult to persuade oneself even to begin. The leaf piles are too big, the branches too thick to cut with a handsaw. Edges are lost and boundaries blurred. Even the decisions can become too many, and one may long for an intelligent ear.

This is when even the most independent gardener needs someone else. Often, just two or three days of the right kind of help in spring

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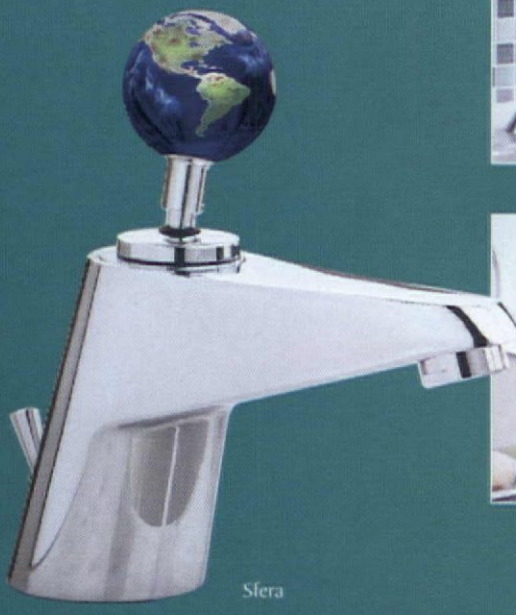
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green thoughts

and fall can make it possible for even slow and dreamy gardeners to manage their gardens alone for the rest of the year. But what is this kind of help? And how is it to be found?

These days the Yellow Pages tell a complicated story. In my local telephone book there is no listing for "Gardeners," although "Landscape Contractors" goes on for pages. I know for a fact that many true gardeners operate within landscaping firms. But I also know that a change in words always points to a shift in meaning. Gardening is an intimate, improvisatory, ongoing sort of activity. Landscapers—even if they

Finding a gardener, I began to see, is, like gardening itself, a matter of patience and intuition, trial and error, even fate

do, as their ads suggest, "offer maintenance"—are a bit grander, their work more finished and set in stone. They might not, I suspect, have the patience for the small, slow changes that are a gardener's delight.

The problem became concrete in a conversation with a young friend who told me that he enjoyed his work for a local landscaping company so much that he was thinking about going out on his own with a truck and some tools, maybe taking some courses at night. Happy that he had found work he loved, and meaning to be helpful to us both, I confided that my garden had been getting away from me, and asked if he'd like a couple of days' work in early spring.

"You mean cleanup?" He drew back, clearly insulted. "We don't do cleanups."

"But what do you do?"

"Planting and design."

How could I explain that cleanup is the best part? In a fast world, where

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green thoughts

many have gardens but neither time nor inclination to work in them, my friend believed that "cleaning up" a garden is something nasty, to be got out of the way. Large, specialized crews with noisy machines arrive and depart in record time, leaving no leaf unturned. No wonder it seemed to him that the artistry and pleasure of gardening are all in making plans and choosing plants. He could not have found out that gardens are discovered, at least as much as they are made.

Finding a gardener, I began to see, is, like gardening itself, a matter of patience and intuition, trial and error, even fate. After all, one is looking for nothing less than mutual respect, a shared aesthetic, a sense of humor. To find them, all one can do is follow rumors and stay alert. Eventually, I found the gardener I needed in my garden.

HE HAD BEEN bringing a heavy mower a couple of times a year to cut the area down by the creek that I leave half wild. After each mowing, we would stroll around admiring his work, and take a critical look at mine. He might ask the origin of some odd plant. I'd ask him if he thought a leaning hickory would make it through another gale. Or we would wonder together if there were some way to keep both a sunny flower bed and the overenthusiastic hazel bush that was beginning to overshadow it. Might the cherry tree live another year if the top were cut off?

When at last I seized my courage and asked if he could spare a couple of days in March, he already knew what tools to bring. I worked along as best I could, loading onto his truck the branches he pruned, cutting dead wood out of the lilacs, and weeding the flower beds, while he hauled the leaf and stalk piles to the compost. Intending to make the most of his time, I found I made the most of mine—working and noticing with an energy that usually eludes me. When the truck creaked out of the driveway, my muscles ached. The garden was quite cleaned up: an open book, ready for spring to write in it.

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house of worship by beth dunlop

the heart of town



Leon Krier's new chapel is the sacred and civic center of Windsor, Florida

The chapel, above, is small, but its steeply pitched roof soars over every other in town and helps give the building a towering presence. ■ Sunshine pours through the honeycomb walls, right, and makes a wedding ceremony dazzle.

LEON KRIER'S new chapel in Windsor, Florida, is an ode to understatement. Yet for all its simplicity, it is also intricate and profound, a building intended to feed mind and spirit. "Objects on the landscape, by their sheer presence," Krier says, "can fill your heart with joy or rob it of all energy."

So it is with this one, a building both restrained and exuberant. By day, the sunshine offers a play of pattern as palms cast filigree shadows on the stucco. By night, the chapel glows, as luminous as a lantern. It is a meeting hall like those in eighteenth-century New England, both sacred and civic in its purpose, but its context is the carefully designed oceanfront polo-and-golf village. On Sundays or for weddings, sacred music spills out of the flung-open doors; on other days, the hall might be for lectures or a vote on greenskeeping.

Krier, 54, who was born in Luxembourg and spent many years in London, lives in France. He is among the world's most eloquent—and influential—proponents of an architecture that is carefully detailed, well-proportioned, diligently crafted, and ultimately designed to be treasured by those who will use it.

As a theorist, he has swayed a generation of architects and thinkers who rally to his call to a return to the "beauty, efficiency, and practicality" of traditional architecture. Not the least of these is Prince Charles of England, for whom Krier created the plan for the new town of Poundbury. Over the years, Krier's work has filled a half-dozen books. He has produced at least 10,000 drawings, yet he once wryly commented that the paper he has drawn on likely weighed more than the materials used to construct his first American building, a house at Seaside, Florida. The chapel at Windsor, done in conjunction with the American architects Scott Merrill and George Pastor, is his second.

Krier first visited Windsor in 1989, when only a few houses—the town's architectural style is derived from Anglo-Caribbean historic precedents—had been built. "These were a true revelation in quality and scale," he says, "and above all in the harmony and variety which I had believed quite impossible." The town—which was planned by the Miami firm of Duany and Plater-Zyberk—now has 148 houses (ultimately there will be 350); the plan always



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house of worship

called for a church, or "meeting hall."

"Initially I imagined a building surrounded by deep arcades, with a relatively small cella in the middle," Krier says. "I personally wanted it to be of a civic, profane expression, monumental and Republican, in the tradition of Washington and Jefferson." That idea soon gave way to a simpler one, that it be a nondenominational but sacred structure that could be used every day, that it be a chapel.

In a place where scale is carefully controlled, the chapel stands out. Its roof peaks at 50 feet, almost twice as tall as the rest of Windsor's buildings. Its comparative monumentality is purposeful, to let it be the visual focus of Windsor, to be its heart.

KRIER SOUGHT to make this a small building that would loom large in the landscape. Its roof seems almost etched against the sky; its honeycomb walls conjure up images of other times, other places—the catacombs in Rome, the inner temple of Solomon in Jerusalem. There's a sense of enigma at work: Are there references to the Swedish architect Erik Gunnar Asplund or the German Gothic in Poland, the British Arts and Crafts movement or the Hispano-Mooresque?

Others see all that. Krier, for his part, says that he sought "an aesthetic of simple and unpretentious elegance," in a sturdy structure with 30 solid pillars resting on a podium. The deep walls are punctured with half-circle windows. The rough stucco has, Krier says, "a freehand quality which softens the sheer repetitiveness and relentlessness of the architecture."

In silhouette, this is unmistakably a church, one that might have been around for a long time. The doors are imposing, and the walls have a heft that connotes consequence. "I love almost all architecture which survives from before 1945," Krier says, "and almost nothing from after that date. I don't think it is a matter of date, but of ideas and materials."

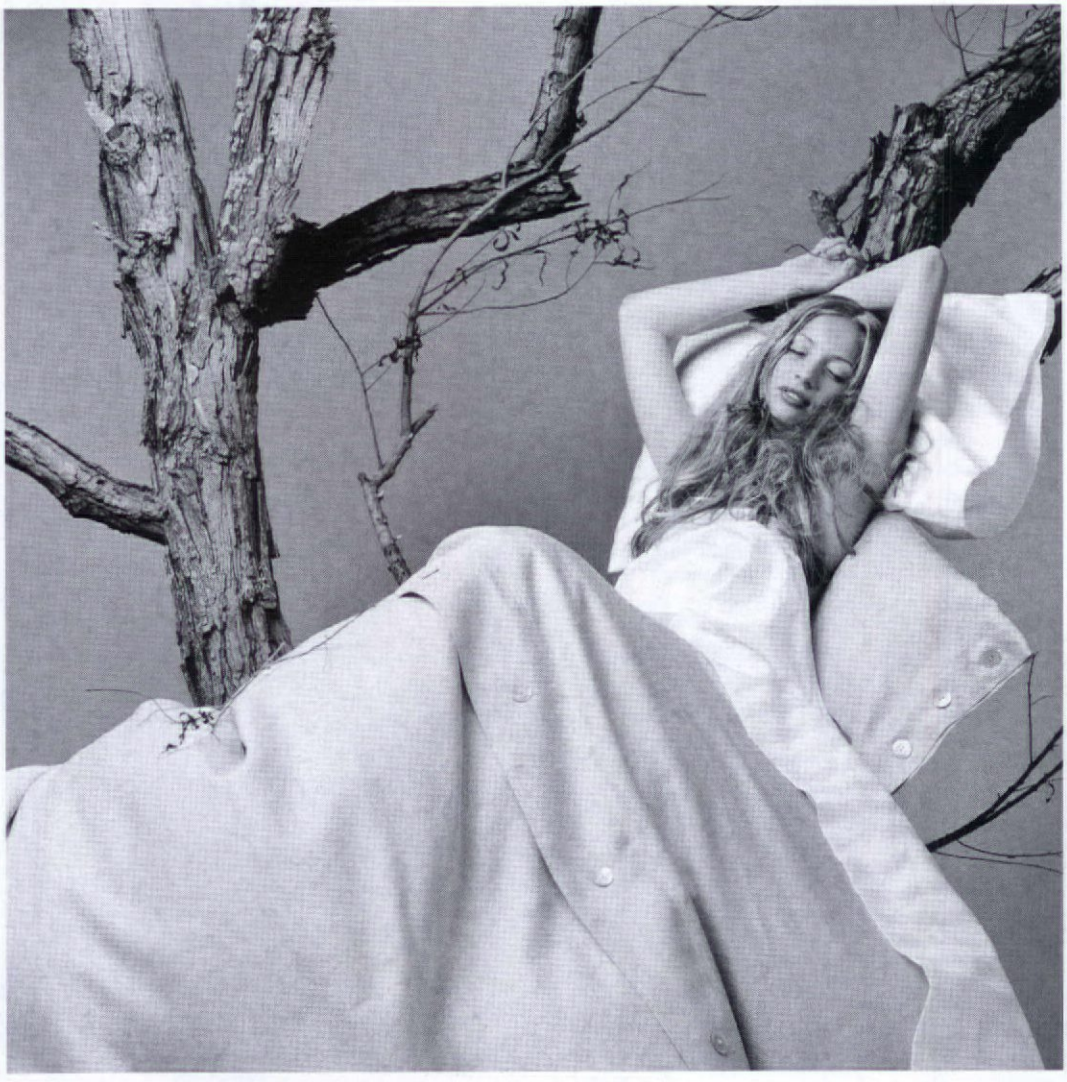
The palette is very plain—white walls, and aqua doors, rafters, and ceiling. The soft blue-green paint seems to change from outside to in, from day to night. The oak pews and the altar are washed with a faint blue-green stain, a muted echo of the aqua paint, as if the ceiling had cast its glow downward. The sanctuary itself is virtually unornamented: a metallic painted pylon (actually a statue base awaiting an angel) is set into a tall, narrow niche in the nave, and simple copper medallions run along the frieze.

Krier draws many of his ideas about architecture from what one might call life experience. He was born to a family of craftsmen, with a tailor father and a mother descended from a long line of carpenters. He was educated in part in the picturesque town of Echternach. Much of its architecture dates from the eleventh to fifteenth centuries, and a part of town that was destroyed in World War II was rebuilt in an eighteenth-century style. It seems entirely in character that in Windsor the same sensibility could take hold, that the newest buildings could seem timeless. In this artful chapel—Krier calls it the "sacred heart" of the community—he has provided the town with both shelter and symbol.



The trunk of a Medjool palm emphasizes the narrowness and height of the chapel doors. The stucco facade has a plainness that is at once modern and ancient—and ideal for a building that serves the spiritual and practical needs of a community.

Beth Dunlop lives in Miami Beach. Her most recent book is A House for My Mother: Architects Build for Their Families *(Princeton Architectural Press).*



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simple things by david plante

cast-iron comfort



An old woodstove gives an apartment in Lucca an emotional focal point

SOME 20 YEARS or so ago, I bought a little apartment in a medieval building in the center of the Tuscan town of Lucca. It is on the fifth floor, with 73 steep stone steps up to it; from it are views over the red roofs to the distant mountains, and looming above is a medieval bell tower, La Torre delle Ore, which, as medieval clocks will do, rings six times at six o'clock and six times at twelve o'clock, and only once for seven o'clock and five times at eleven o'clock. As attentive as I am to the ringing, I never know quite what time it is.

I prefer to go to stay in my apartment in the winter, when Lucca closes down by nine o'clock, as if the gates to its walls were shut and all the inhabitants had closed themselves in behind their shutters. The misty streets, smelling of wood smoke, are empty; coming home from a restaurant, even down the cobbled main street of the town, the Via Fillungo, one's footsteps echo, and the dim light in the mist comes from low-wattage lamps attached to the sides of the medieval buildings.

In the first years, I bought pieces of furniture that I can no longer afford, prices having gone up as steeply as the stairs to my apartment: an eighteenth-century cherry wood desk that is almost Shaker-like in its simplicity; a large early-nineteenth-century chestnut cupboard; a late-nineteenth-century *màdia,* or kneading trough, which has a removable panel along its front so that, when it was used as such, a woman could reach in for the flour for rolling out the pasta dough on its top. I had to stop indulging in a love for old steamer trunks, which could, if I bought as many as I was tempted by, entirely fill up the rooms. Some years, I have been more practical and have bought a clothes washing machine, a lamp, a stainless-steel pot to replace an aluminum one.

But something always seemed, in the damp wintertime, to be missing in the apartment that would—what can I say?—give it a center. And this was a fire. There existed in the living room from some remote past the old hood of a fireplace; I had built up a hearth under it, but all efforts to light a fire that I expected to be drawn up into the chimney and didn't smoke out all the rooms failed, and I eventually had to give up.

The third weekend of every month, most of traffic-free Lucca becomes an open-air antiques market, from where I have, from time to time, bought objects, such as old brass towel rails. Even if I have nothing in mind to buy, I usually look through the market, and one day I saw an old, rather rusted, cast-iron wood-burning stove on three curvaceous legs, its door half fallen off. I asked a young man how much it was—100,000 lire, about $30. His

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simple things

uncle, a blacksmith, could repair the door, and his younger brother could install it for another 50,000 lire.

The younger brother not only installed it, with dark brown enameled tubing he shoved up under the old fireplace hood, he polished it with stove black, turning the rust to a dull silver.

As if the first time I lit the stove, on a grim, damp day, had to be a ritual, I gathered together dried-up branches of mistletoe I had been saving from past Christmases because I couldn't bring myself to throw them into the garbage, old pinecones, and even old letters. But I, of course, also needed wood.

The wood I bought from a dark, cavernous shop, made, it seemed, all the more dark by one dim bulb hanging from a long wire above a huge pile of small logs, sold by the *quintale,* or 100 kilos, a heavy load to carry back through the streets and up my 73 steps. The wood was wet, and no amount of mistletoe, pinecones, or old letters would ignite it. I had to go back out into the damp to buy what are called Diavolinas, or little devils, blocks saturated in what smelled like kerosene, and using a whole box of these finally got the wood to begin to flame; and all I had to do after that was keep adding the olive wood and oak logs.

The stove has a top, like a round cap made of an ornate grill with a knob, that can be removed to reveal the rings of a burner beneath, and when the fire was going I placed an earthenware pot of wine on this burner to mull it. The friends staying with me, who up to this point had stayed away, gathered, and we sat near the burning stove to drink the wine and play bingo, called *tómbola* in Italian, the markers dried beans. I felt that the stove had always been there, as I felt that it would always be there.

As I get older, I become more and more attached to domestic objects—an old frame saved from a peasant's house, the pasta strainer made from bent twigs, the hand-forged fire dogs that I use to support a pane of glass for a side table, and of course the stove. These objects are objects of more than memory or nostalgia, they are objects of comfort, of reassurance, of being centered in one's life. And I begin to think of them as objects of a deeper meaning, not one that I impose, but one that exists in the things themselves and that can't be abstracted from them—that deepest and most mysterious meaning you sense in the very experience of opening the little cast-iron door to check on the fire, of poking it so the burning logs settle as if into a nest of bright flames, of carefully placing another log just so into that nest, of sensing the heat radiating from the stove while the winter rain beats on the outside of the window.

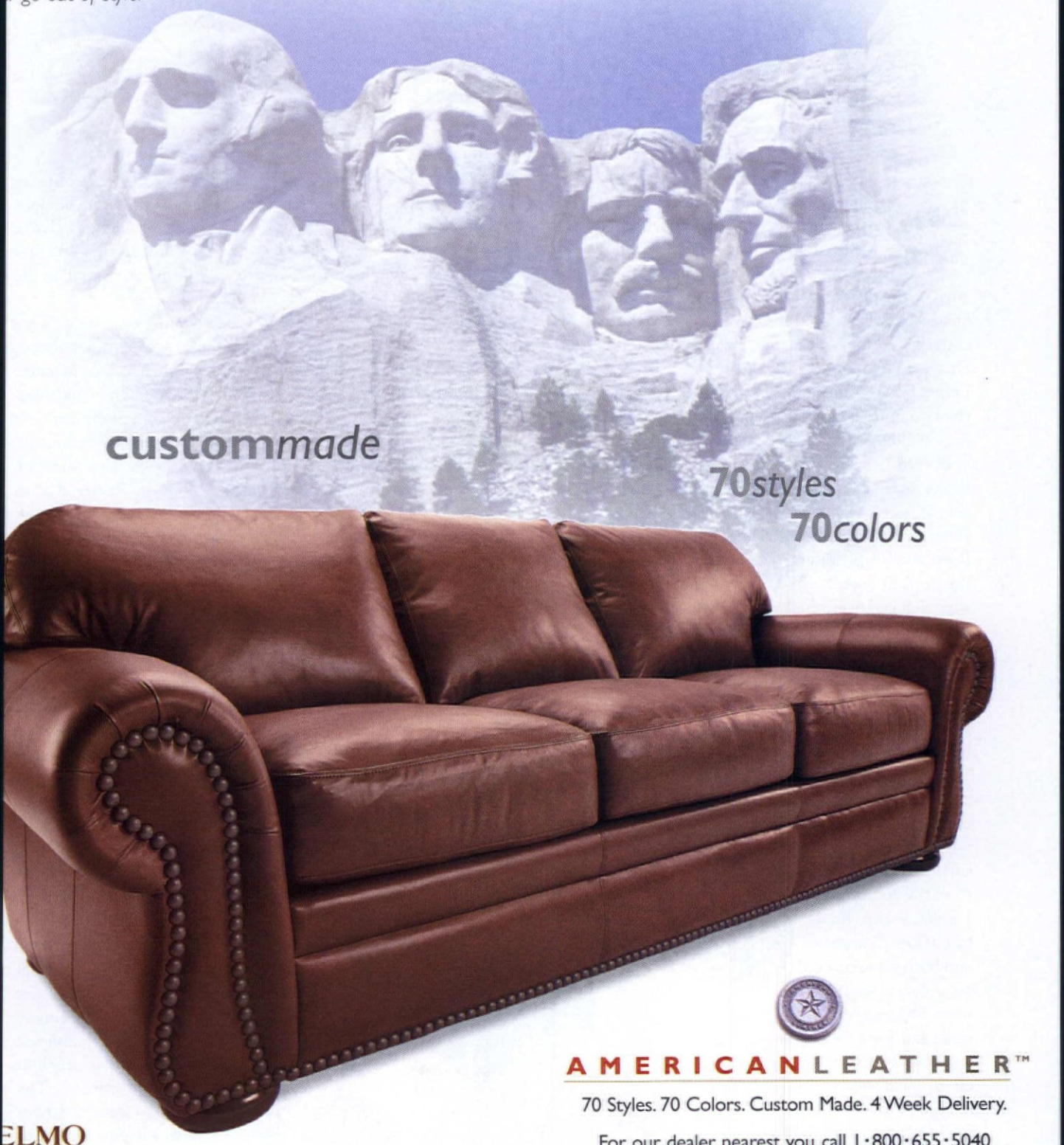
These objects are objects of more than memory or nostalgia

David Plante is a novelist whose most recent book is The Age of Terror.



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kissing cousins

They may be related, but the wines of Lafite and Mouton are deliciously different



WHEN HE BOUGHT Château Lafite in 1868, Baron James de Rothschild may have been trying to trump his English cousin Nathaniel de Rothschild, who had bought the adjacent estate of Mouton 15 years earlier; but I suspect his real intent was to make life easier for future wine critics. Like Tolstoy and Dostoyevsky, or like Borg and McEnroe, Lafite-Rothschild and Mouton-Rothschild, the two most famous red wines in the world, are a dichotomy made in heaven.

In terms of sheer name-brand recognition, Lafite is first among equals, although fame doesn't necessarily equate with popularity in this elitist realm. If there were a wine equivalent of a Pepsi challenge, Mouton would probably win the popular vote. Lafite is exactly the kind of wine that can make the amateur enthusiast feel deficient in judgment—that makes him wonder if he just doesn't "get" it. I definitely didn't get it the first four or five times I tried Lafite. It was like listening to Haydn with my parents. Whereas my first sip of Mouton was a little like hearing Nirvana on *Saturday Night Live*.

Lafite and Mouton are among five officially classified Bordeaux first growths. (Mouton was elevated to that status in 1973, the only significant alteration of the 1855 classification.) Both wines are from the commune of Pauillac—also home of Château Latour—and both share certain secondary characteristics, including, usually, a whiff of cedar and, sometimes, strange as it may seem, the smell of freshly sharpened lead pencils. (I've never noticed this in any other wine.) Both become more complex over the years and can, in great vintages, last almost forever. And both have had disappointing stretches. Lafite turned out weak wines during the '60s and early '70s, while Mouton had a slump in the late '80s and early '90s.

You probably know, even if you have never tasted the wines, that Lafite is synonymous with elegance, Mouton with power. Lafite is fragrant and ethereal, Mouton loud and fleshy. Lafite is Leonardo to Mouton's Michelangelo. If they made clothes, Lafite would be Armani, and Mouton, Versace. And as if these stereotypes weren't stark enough, a visit to the two wineries will absolutely confirm them.

Mouton is the major tourist destination in the Médoc, and one of the slickest winery tours in the world. All in all, it reminds me of Robert Mondavi's Napa Valley winery—not so surprising when you consider that Baron Philippe de Rothschild and the great Napa Valley booster joined forces years ago to create the Franco-American Opus One. The slide show that initiates a tour of Mouton is both arty and techy—simultaneous images of grapes, vines, and oak barrels are projected onto two screens and a revolving disco ball. Lighting in the cellars is theatrical, clearly designed for the visitors' pleasure as much as for the workers' convenience. The museum, devoted to art with vinous themes, sounds kitschy, but turns


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out to be an impressive monument to the taste of the late Baron Philippe, the flamboyant aristocrat who inherited Mouton in the '20s and devoted much of his considerable energy to improving and promoting it. His legacy is carried on by his daughter Philippine, who also seems to be an extrovert and an enthusiast, judging from my brief encounters.

Lafite is a very different experience for the visitor. In fact, visitors are not encouraged—I had to beg an appointment through a friend. Eric de Rothschild, the debonair proprietor, was in Paris when I was shown around by the manager of the estate. The only dramatic aspect of Lafite is the Ricardo Bofill–designed circular cellar—a half-submerged Pantheon. But the explanation of the vinification sounded almost exactly like that at Mouton. No expense is spared. In the past, Lafite spent far more time in barrel than Mouton, which partly accounted for its more repressed style; but now the differences in barrel time are minimal.

SO, WHAT MAKES the wines of these neighboring estates so different? There's the tempting personality fallacy: Baron Philippe was flamboyant, ditto his wines. There's the grape theory, that Mouton has a higher proportion of cabernet sauvignon—the John Lennon of the grape world—than Lafite, which in turn uses slightly more of the McCartney-like merlot. (Although, in recent vintages the final blend of Lafite has had a high proportion of cabernet.) The third theory, the *terroir* theory, goes to the heart of the French classification system. It's all in the dirt, or, as is more the point here, in the rocks—in a thousand minute variables of geology and topography and meteorology. While both wines have the heavy riverine gravels that make for good drainage, just underneath, Mouton has more iron and sandstone, Lafite more limestone.

In recent years, some people have remarked that the differences between various Bordeaux properties, including Lafite and Mouton, have become more muted. They blame (1) technological advances, (2) later picking, and (3) the influence of a certain American wine critic who likes big, powerful wines. And it does seem true that Lafite, especially in a vintage like '96, has become a bolder and more buxom wine—not necessarily a bad thing, given how positively dainty some of the old ones were. On the other hand, I recently tasted both '99s at the châteaux and they seemed completely in character, i.e. very different. I'm betting that *terroir,* like breeding, will reveal itself in the long run. What these great stubborn wines have always had in common is the ability to last and to improve for decades, developing a staggering range of nuances. If you've got the cash, the patience, and the life expectancy, track down the excellent '95 or '96 vintages of these wines. And then forget about them for 10 or 15 years.

THE OENO FILE

In addition to their grand wines, both Mouton and Lafite produce more affordable vintages from their other Pauillac estates.

1996 CHÂTEAU LAFITE-ROTHSCHILD **A colossal Lafite, extraordinarily rich and complex. Classic cedary nose, voluptuous without being heavy. Hold this one back for ten years—it's very tannic for a Lafite. $295**

1996 CHÂTEAU MOUTON-ROTHSCHILD **Black with purple hues, this rock-and-roll animal has a wonderfully exotic spiciness and mouth-searing tannins, which should carry well into the middle of the century. $185**

1996 CARRUADES DE LAFITE **The cedary nose guarantees the pedigree of this beautiful, seductive second wine. If you want to understand the erratic and at times chimerical genius of Lafite, this wine is a great place to start. $38**

1997 CHÂTEAU CLERC-MILON **A pleasantly approachable wine from one of Mouton's fifth growth estates, this holds clues to some of the signature elements of the big first growths, which won't be drinkable for years. $35**

1996 CHÂTEAU D'ARMAILHAC **This fifth growth Mouton property turned out an unusually supple, medium-bodied '96. A great starter Pauillac. $35**

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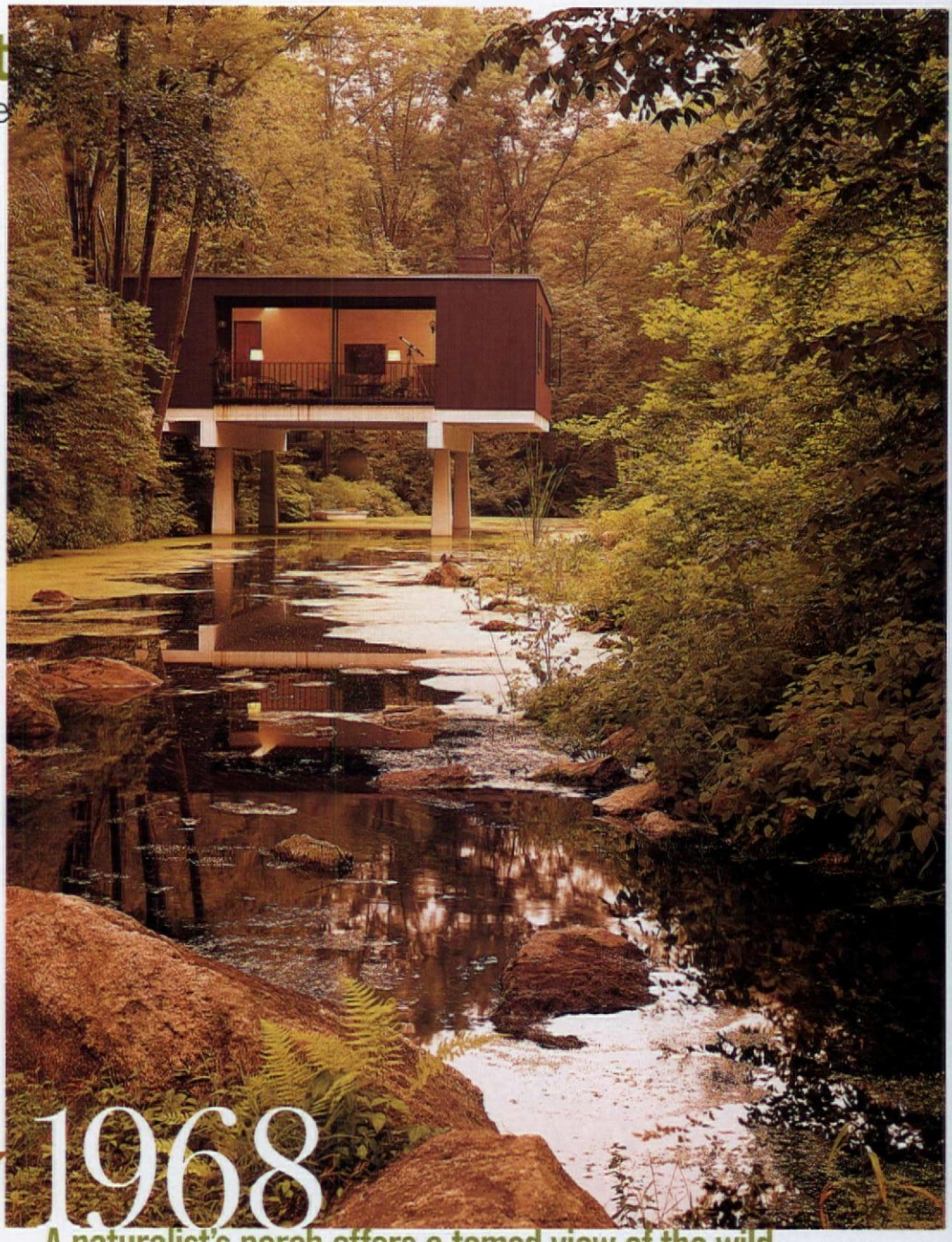
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May 1968

A naturalist's perch offers a tamed view of the wild

A MODERNIST version of Thoreau's house at Walden Pond, this modest redwood box was home to architect and naturalist Gray Taylor and his family. Published in *House & Garden* in 1968, the airborne structure makes no attempt to blend with the landscape or the stream below. An addition to the main house, it rests without apology on stark concrete piers. Only a man of Taylor's laconic and quiet demeanor could have dreamed up a building so devoid of ostentation. "It's one of the few residences in Greenwich, Connecticut, that hasn't been torn down to make room for a Beverly Hills–style mansion," says current owner Betty Lee Stern, a former L.A. resident. "Though we restored the house extensively, we preserved its integrity."

One thing she didn't keep was the fishing hole in the corner of the living room, from which Taylor would drop a line to catch an occasional sunfish for fun. In fact, today the wilderness has been tamed: the stream has been meticulously cleaned, widened, and landscaped; trees have been cut to let in sunlight; water snakes, aquatic rodents, and bugs have been systematically driven away. "When you come from California, everything has to be clean and delicious," says Stern. But upstream, on a small lake where Gray's widow, Patsy Taylor, still lives in harmony with nature, a pair of swans are currently nesting.

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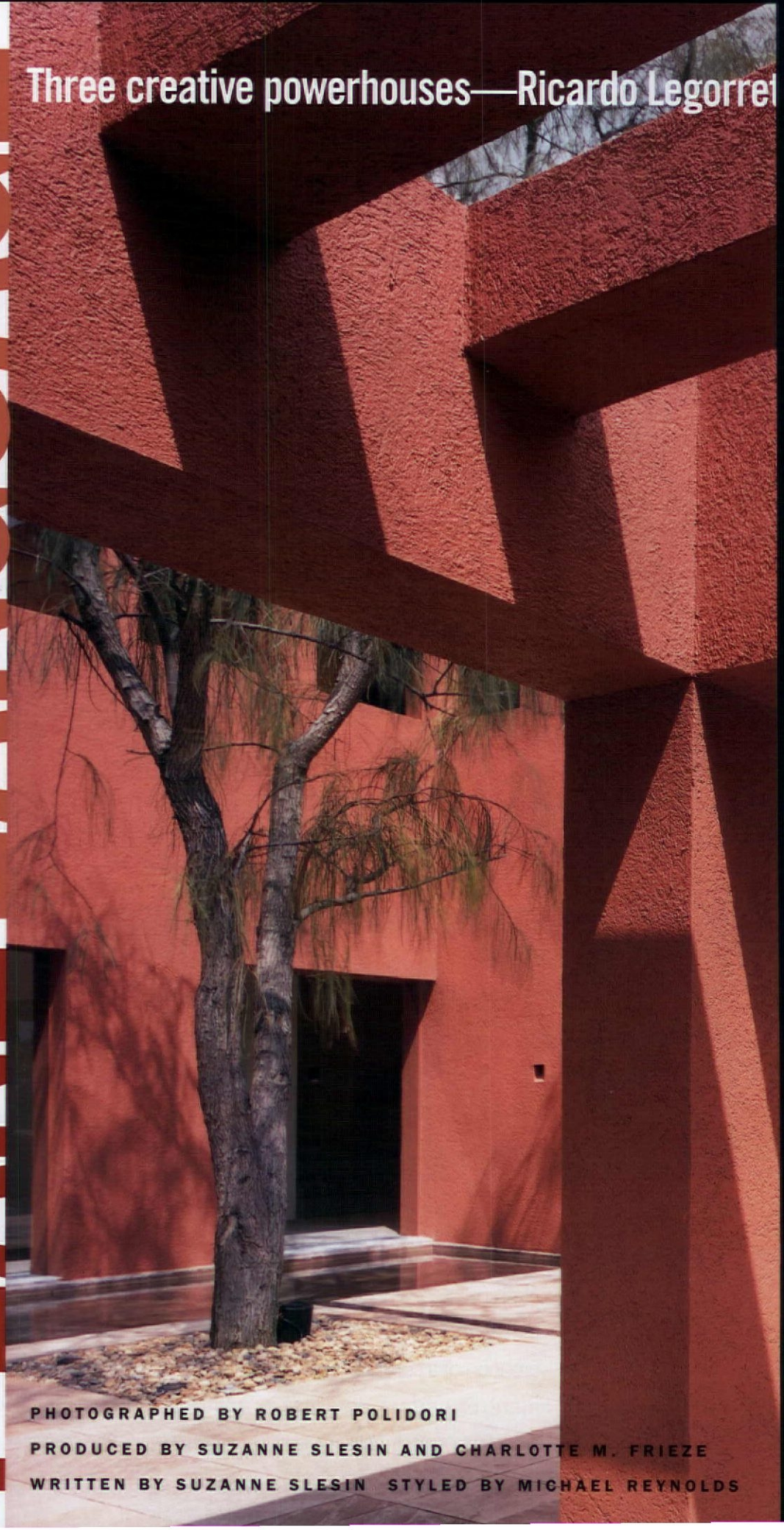


first principle **simplicity**

Nothing is as simple as it looks. There is probably no truer maxim, especially in the context of interior design. Simplicity is, well, extremely complex. The creation of a serene vision, a refreshing no-nonsense approach, or the achievement of perfect detailing is anything but simple—but worth the effort.

Kerry Joyce's sleek, Vellum X cabinet and curvaceous Cee chair play elegantly off each other.

PLANE LANGUAGE



Three creative powerhouses—Ricardo Legorret

PHOTOGRAPHED BY ROBERT POLIDORI

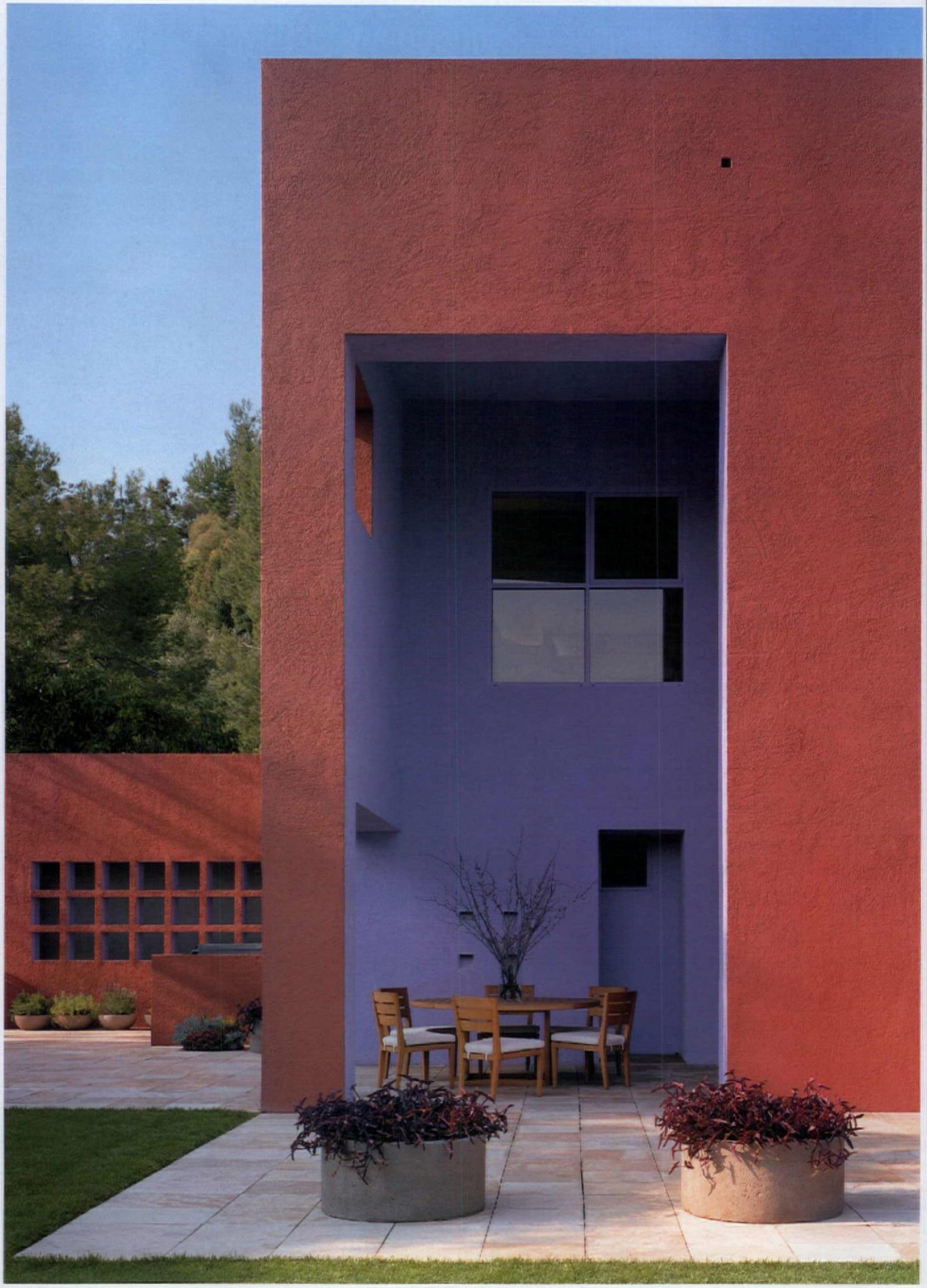
PRODUCED BY SUZANNE SLESIN AND CHARLOTTE M. FRIEZE

WRITTEN BY SUZANNE SLESIN STYLED BY MICHAEL REYNOLDS

rry Joyce, and Mia Lehrer—produce an earthly paradise



For a courtyard at the rear of the house, architect Ricardo Legorreta designed a reflecting pool and rough-hewn fountain. Mia Lehrer, the landscape designer, specified the shoestring acacia tree.





A high-ceilinged alcove, painted deep violet, opposite page, shelters the exterior family room. The Jallot table by Kerry Joyce was made by Cochran Builders. The Mesa chairs are from Brown Jordan. The overscale pots are from Stonesmith Garden Vessels, Cambria, CA. ■ A slit in the wall of the entrance foyer, this page, framed by the deep blue-violet walls provides a striking architectural detail.

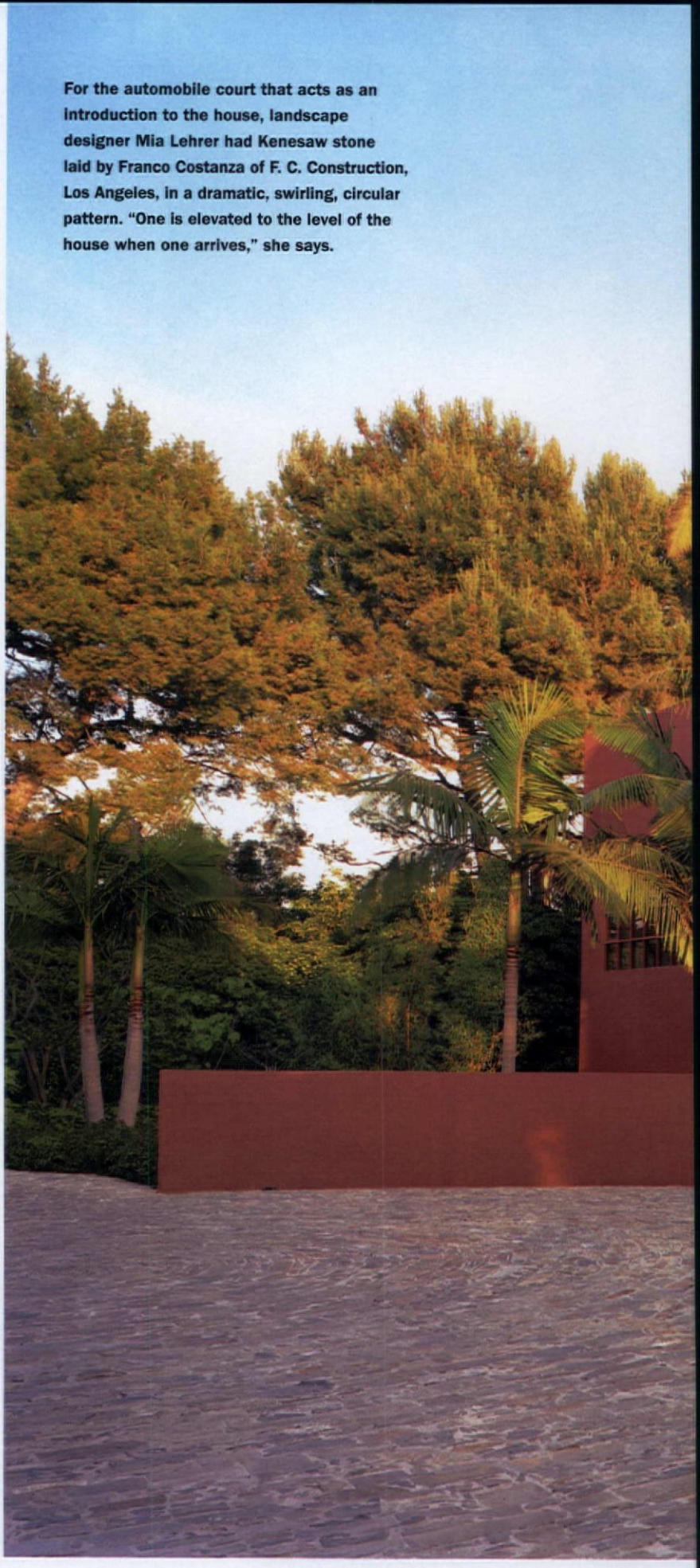
RICARDO LEGORRETA, the Mexican architect, designs the kinds of houses that just take one's breath away. His deft use of geometric planes and rigorous simplicity, as well as his lush and luminous palette, are signatures. So is his creation of dramatic spaces, both inside and out. A house in Los Angeles that he recently completed for an investment banker and his family—one of a number of impressive new commissions in the area—only furthers Legorreta's reputation.

With the architecture of the house taking on such a starring role, the reactions and collaboration of both the interior designer and the landscape designer become an intricate dance in which each individual's personality is expressed. Because most of the generously proportioned rooms, rhythmic passageways, and numerous picture windows offer dramatic vistas to the outside, it seemed natural for the three design disciplines to work hand in hand.

Kerry Joyce, the Los Angeles–based interior and furniture designer, had a long-standing relationship with the clients. His role was to furnish the rooms in such a way that the house would not only be comfortable, but also be perceived as timeless. "I wanted the house to look as if it could have been done sixty years ago or today," Joyce says.

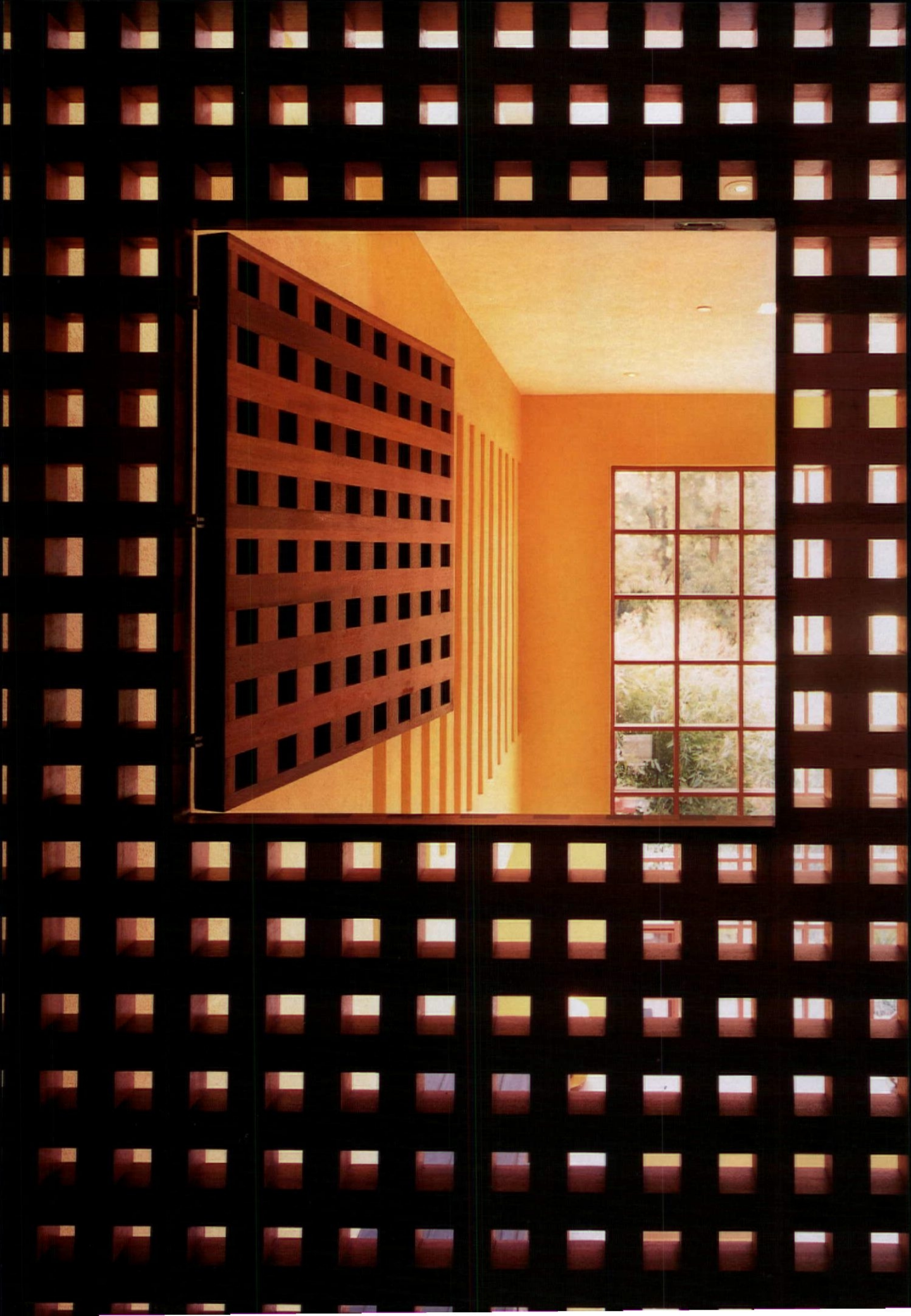
"I had the opportunity to bring the landscape and the house together," says Mia Lehrer, a Los Angeles–based landscape designer, who has previously worked with Legorreta. Her circular automobile court, paved in a swirl of Kenesaw stone, acts as a spectacular introduction to the entrance. "It was about creating a dialogue with the house," Lehrer says, "and understanding that the landscaping needs the same level of attention."

From the beginning, the clients had



For the automobile court that acts as an introduction to the house, landscape designer Mia Lehrer had Kenesaw stone laid by Franco Costanza of F. C. Construction, Los Angeles, in a dramatic, swirling, circular pattern. "One is elevated to the level of the house when one arrives," she says.







A square window, opposite page—part of the geometric-patterned lattice that lines the upstairs children's hall—overlooks the breakfast room, this page. ■ A Trent X table and side chairs are from the Kerry Joyce Collection at James Jennings Furniture, West Hollywood, CA. The chairs are covered in Savanna Chestnut from Caldelle Leather, Santa Monica.





Kerry Joyce furnished the living room, this page, in a classic, understated style. The Doucet sofas, in Italian velvet from Coraggio Textiles, are from James Jennings Furniture. The Cee chairs and the Morgan floor lamps are both part of the Kerry Joyce Collection, also from James Jennings Furniture. The wool and silk rug is from Hokanson, Los Angeles.

The Sofi table and André Arbus–inspired chairs, right, by Kerry Joyce for James Jennings Furniture, reflect the geometry of the dining room architecture.



a vision. The wife's taste in furnishings leans toward a sleek, modern style. So, rather than furnishing the house with the Spanish- or Mexican-inspired pieces that often appear in Legorreta houses, Joyce took an approach that gives the interior a more abstract, though no less livable, air. "The idea was to treat the interior less like it could have been in a foreign land," the designer says.

I'M VERY FAMILIAR with the classic style of the thirties," Joyce says. He felt that his client, who was already predisposed toward Jean-Michel Frank, needed to experience the famous French designer's work firsthand. A buying trip to Paris turned out to be just the right catalyst. "The feeling we were after was not fleshed out," Joyce says, "until that magic day when she understood the elegance of what are essentially simple shapes executed in fine materials."

A longtime fan of Frank, Joyce is particularly sensitive to the way the designer imbues modern furniture with a feeling of comfort and warmth. "Frank is modern but friendly," Joyce says. "His pieces have a luxurious feel."

Unifying the decor of the various rooms was also a goal. "We tried to buy vintage pieces," Joyce says, "and when we couldn't, we made pieces inspired by Frank, as well



as André Arbus." Throughout the house, whether in the living room, family room, dining room, or what Joyce refers to as the "breakfast atrium," the furnishings—the majority of which Joyce designed and James Jennings of Los Angeles made—have a coordinated look. Cabinets are faced in vellum; sofas and chairs are upholstered in buttery leather or soft silk velvet. The wood finish of choice is ceruse, a high-contrast pigment. Joyce particularly favors the process that involves rubbing a pigment into the grain of the wood, usually oak, to accentuate it. "It was popular in the thirties," he says, "and can be done in any color."

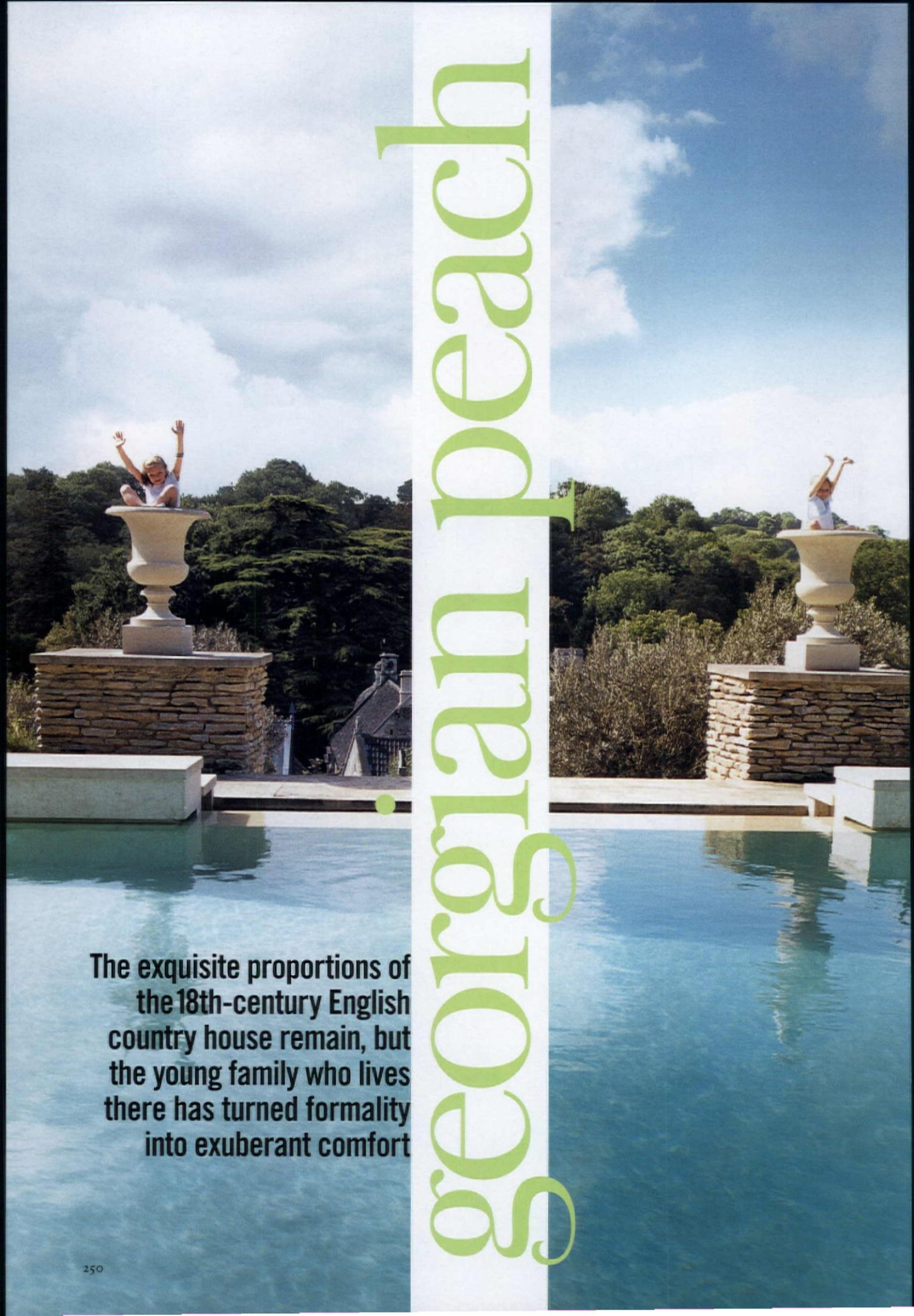


THE EFFECT is both gutsy and elegant. The visual texture of the wood surface acts as a counterpoint to the smoothness of the other materials, whether the custom-made wool rugs or the beveled-glass mirrors. "Ceruse can give a wonderful, rich look," Joyce says. "It's the perfect finish, because it doesn't feel new or old."

The same could be said for the house. Legorreta's design is at first imposing, but the choice of seductive violets, oranges, and pinks that permeate the textured concrete stucco of walls, alcoves, and hallways is ravishing. There are surprises around every corner, and subtle variations as the light changes and intricate patterns appear and recede. Exterior and interior become one, allowing the people who are privileged to live in these spaces to luxuriate in an environment that gives the illusion of time standing still, and to have the pleasure of experiencing a place that constantly reveals itself.



The walnut staircase to the library, opposite page, top, rises between pink walls. ■ In the children's TV room, bottom, Leads side tables, designed by Kerry Joyce for Shelter, L.A., flank the Kali sectional sofa. The sofa and the Cube stools, covered in taupe linen, are in the Kerry Joyce Collection at James Jennings Furniture. The Minotti coffee table is also by Kerry Joyce for Shelter Furniture. ■ Sunlight creates a rhythmic pattern in the upstairs hall, this page. Sources, see back of book.



georgian peach

The exquisite proportions of the 18th-century English country house remain, but the young family who lives there has turned formality into exuberant comfort



The owners built a pool of stone, rather than tile, opposite page, "so that it looks like a pond." Two of the children wave from Portland stone urns. The house, this page, surrounded by 45 acres of parkland, is just down the hill from the pool.

WRITTEN BY KATRINE AMES PHOTOGRAPHED BY MANUELA PAVESI

PRODUCED BY PAUL FORTUNE



Light is one of the operating principles of the house, and large glass doors, this page, help infuse the living room with it. The lamp is from France; the chair is covered in a striped linen. The piano is a Steinway. ■ In the Rococo garden, the original owner built a rotunda, opposite page, modeled after the famous one at Stourhead. The current owners turned the 18th-century ornamental cottage into a guesthouse.



THE HEROINE OF Jane Austen's *Northanger Abbey,* Catherine Morland, marveled at Bath's "fine and striking environs." A couple from London were of the same mind, nearly two centuries later, when they came upon a beautiful Georgian house in remarkably fine and striking environs—the verdant, hilly countryside outside Bath. Smitten, they bought the place, even though both house and garden needed extensive work.

The oldest part of the house, which dates from the 1730s, was originally both residence and workplace: a woolen mill whose owner also lived there. As he prospered, he added to it. Most significant was a wing designed by John Wood the Elder, the storied eighteenth-century architect responsible for much of the distinct and handsome look of Bath's public spaces.

Because of this house's age and historical value, the new owners made only cosmetic changes in architecturally significant areas, but elsewhere they installed new floors, plumbing, heating, and doors, and made new large rooms





A 19th-century William IV oak and ebony rent table and a 19th-century Venetian mirror, this page, echo the proportions of the superb, historic octagonal room. The fireplace is the only one original to the house. In the sitting room, opposite page, the 18th-century Egyptian-style mantel, bought at Sotheby's, once belonged to a royal mistress. The owners bought the French mirror in the United States.



the new owners put some scandinavian flesh on the english bones of the house

by combining small existing ones. "The Georgians were great at proportions and windows," the husband says, "but not much at decoration." The couple decided to put some Scandinavian flesh on the old English bones. "We wanted it to look Swedish," he says, "muted, creamy, contemporary, not dark." The sitting room, for instance, has a Swedish chandelier, with real candles. The couple took great pains to find old oak for the floors, most of which they have left bare (except in the children's rooms, where they installed sea grass carpeting).

While the house retains a delicate, understated sophistication, the overall feel is welcoming, which is important in a place that shelters four children, aged 3 to 12. "This is a miniature estate," their father says, "but it's comfortable." The couple refused to be daunted by the place. "A house like this," he says, "tends to dictate to you. But you live in it for a while and say, hold on, that's not what I want."

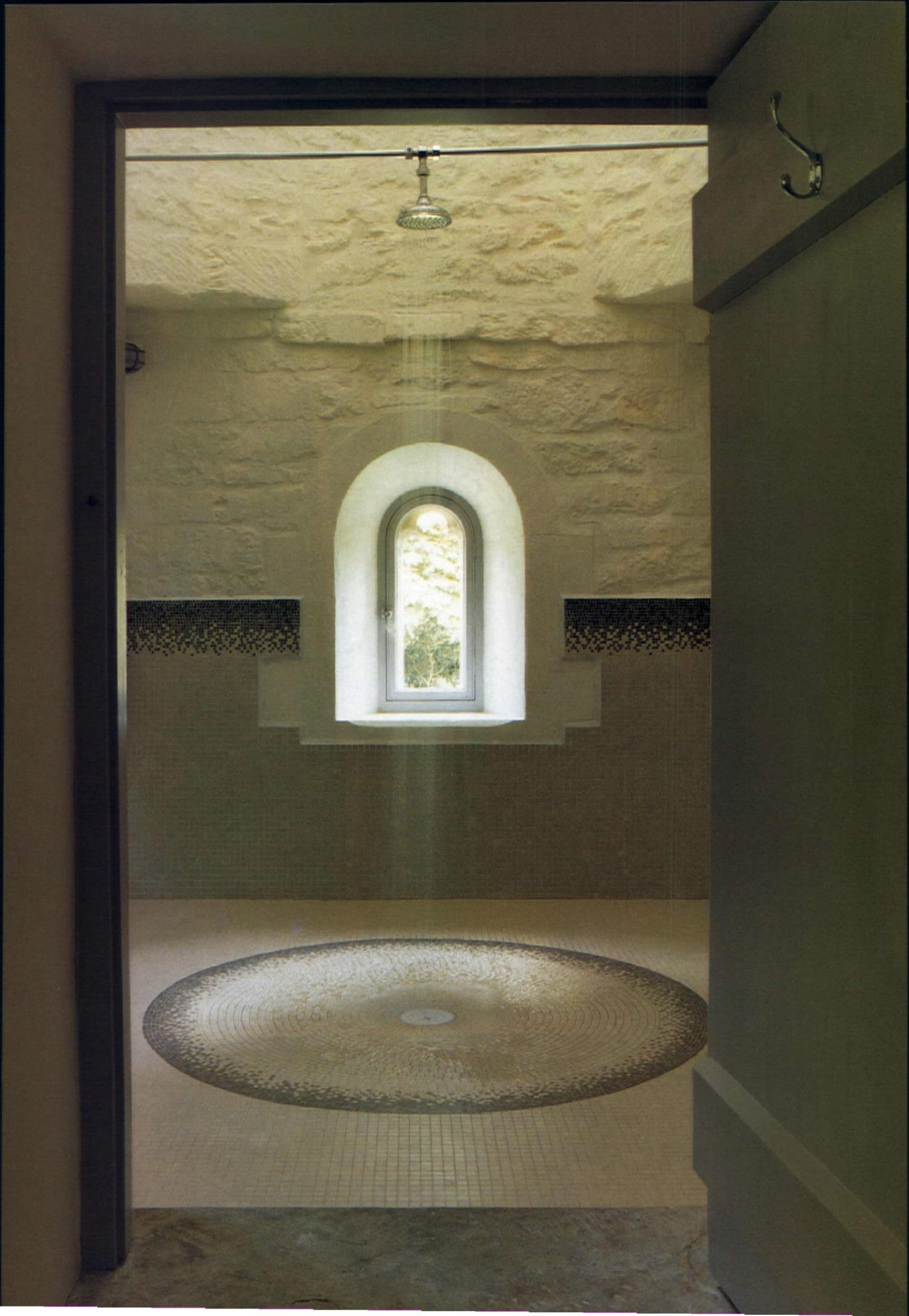




The guest room, left, has a creamy elegance. The padded headboards are covered in linen; the bedcovers are from Chelsea Textiles, London. A 19th-century French fruitwood table, topped with a pair of French candle lamps, stands between the beds.

The pale palette continues in the kitchen, above. They had the cabinets custom-made and painted.

An old dovecote was turned into a shower, opposite page. The floor and walls feature a marble mosaic. Sources, see back of book.



HIGH LIFE



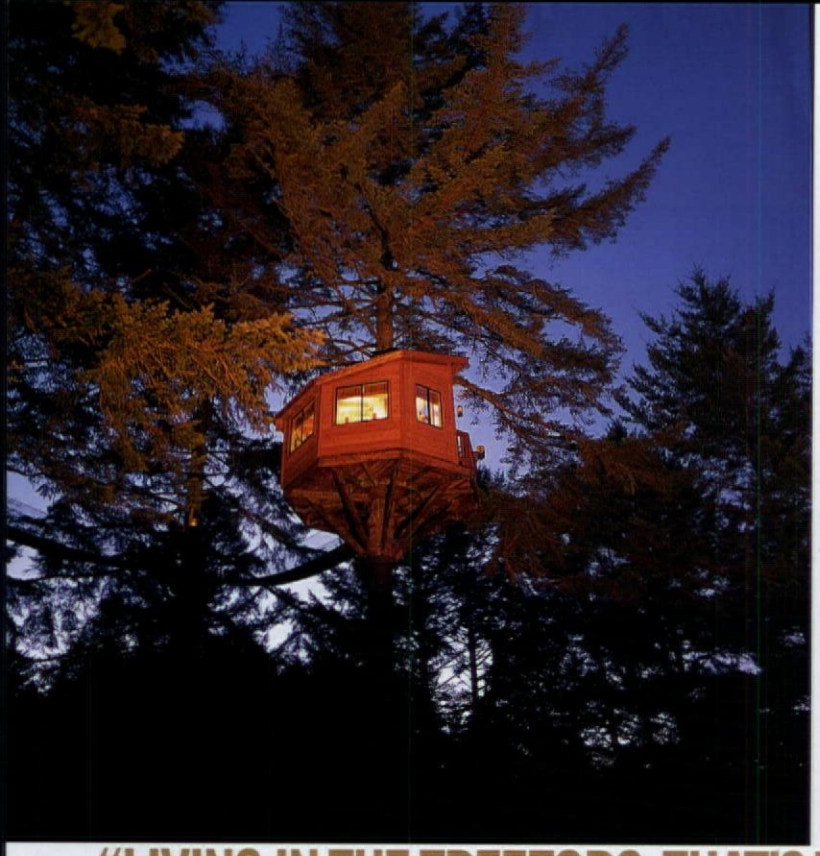
The Holland family found the perfect spot for their weekend getaway house north of San Francisco: It's 50 feet up a Douglas fir

WRITTEN BY INGRID ABRAMOVITCH PHOTOGRAPHED BY CHRIS SANDERS STYLED BY REBECCA OMWEG



A swaying footbridge is the final link to the cedarwood tree house. ■ On the deck, below left, are a roll-up camp table, director's chairs, a leather thermos, and a backgammon set all from Mulholland Brothers, San Francisco



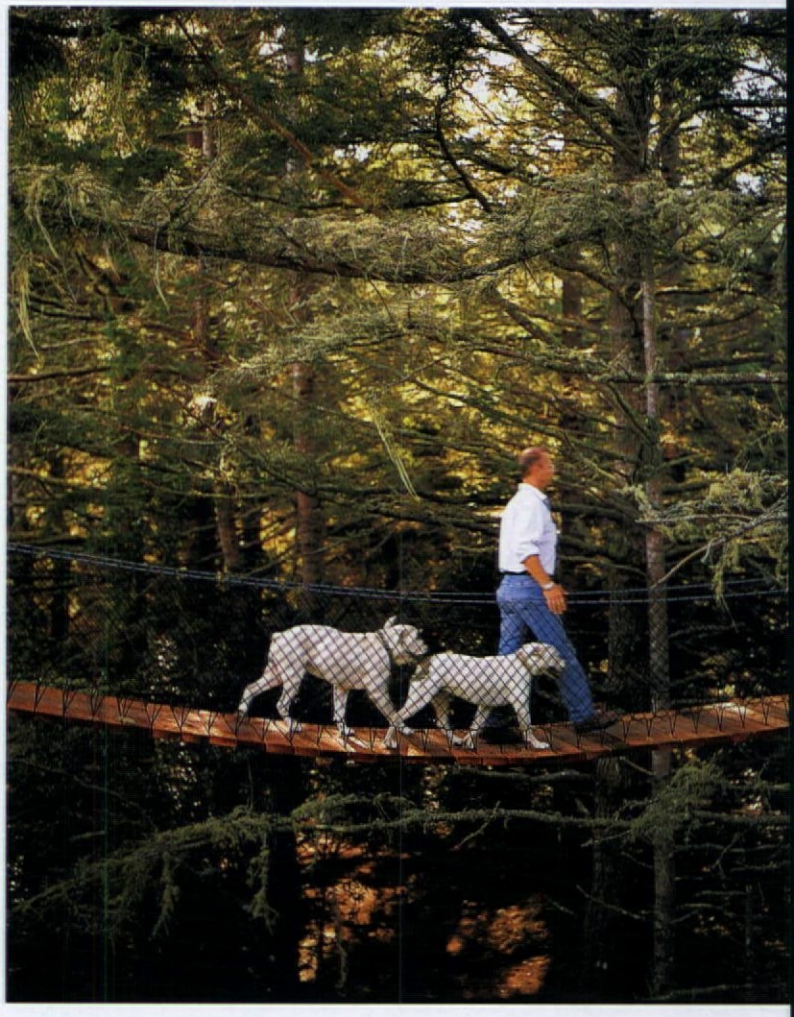




"LIVING IN THE TREETOPS, THAT'S THE ALLURE"—JAY HOLLAND

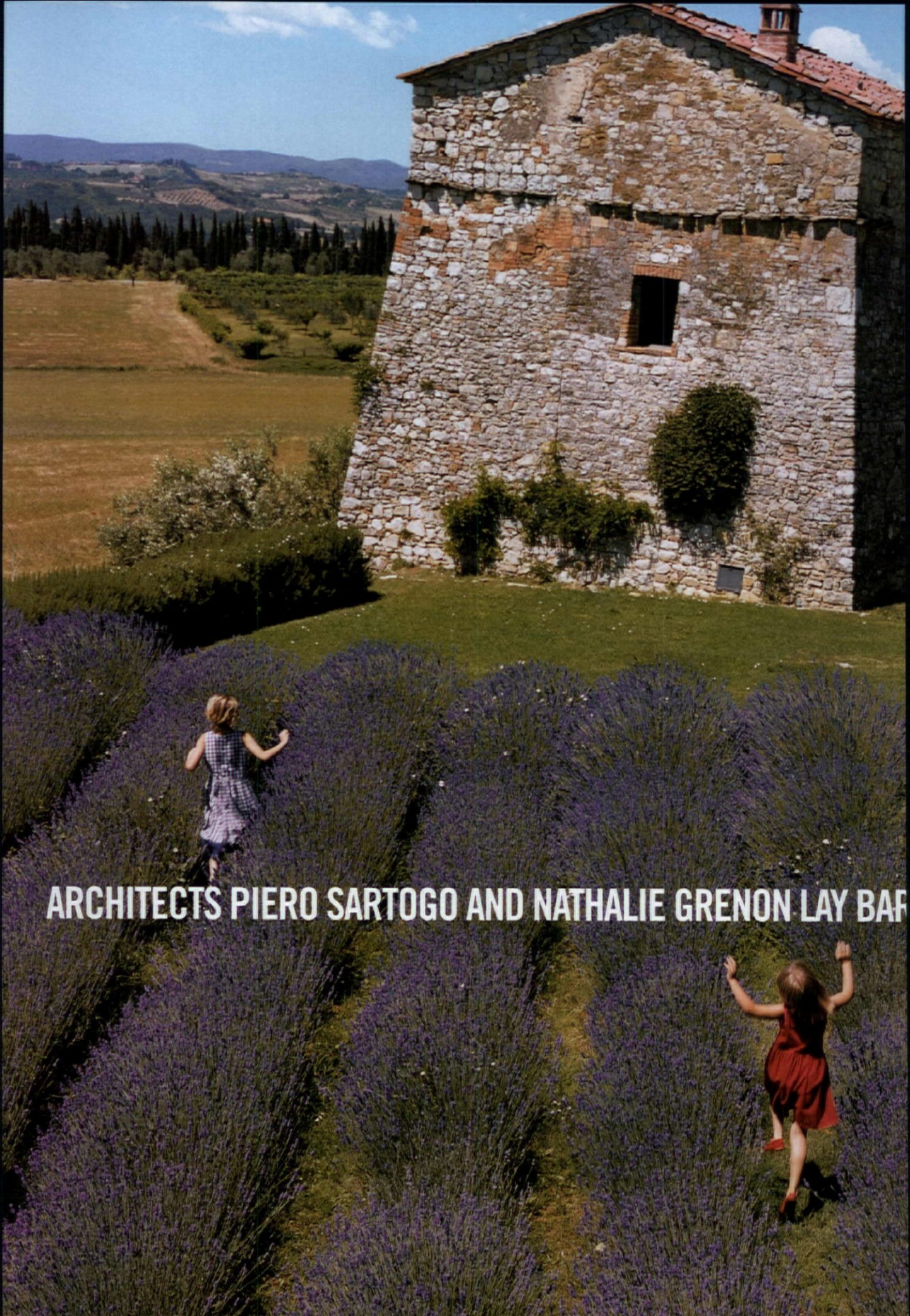
THE APPROACH to the tree house isn't for the acrophobic, although the Swiss Family Robinson would surely approve. To get to the cedar cabin, which is located 50 feet up a Douglas fir tree in Bodega Bay on the northern California coast, you must first ascend a 50-foot spiral staircase. This connects to a 60-foot-long rope bridge, which you teeter across until you reach a transition tree, then make the final 40-foot journey across a second footbridge to the arboreal hideaway. "It's as much fun getting up to it as it is being in it," says Jay Holland, who shares the tree house with his brother, Guy, and his father, Jack.

Spending time in this lofty lair is fun of a more relaxing kind. The brothers, who run the San Francisco leather goods company Mulholland Brothers, have furnished their cabin with the kind of macho swankery that is the hallmark of their firm. So, once you've proven your mettle getting there, you slide into a chair covered in hand-glazed saddle leather. (Mulholland Brothers uses the tanning process they say was developed for the old Pony Express.) Guy mixes you a Scotch on the rocks, while, out on the terrace, Jack grills his specialty: steak marinated in vodka. "Just because something is aesthetically pleasing," says Jay, a former cowboy, "doesn't mean it has to be frail." It's the perfect motto for three men who like to live life out on a limb.



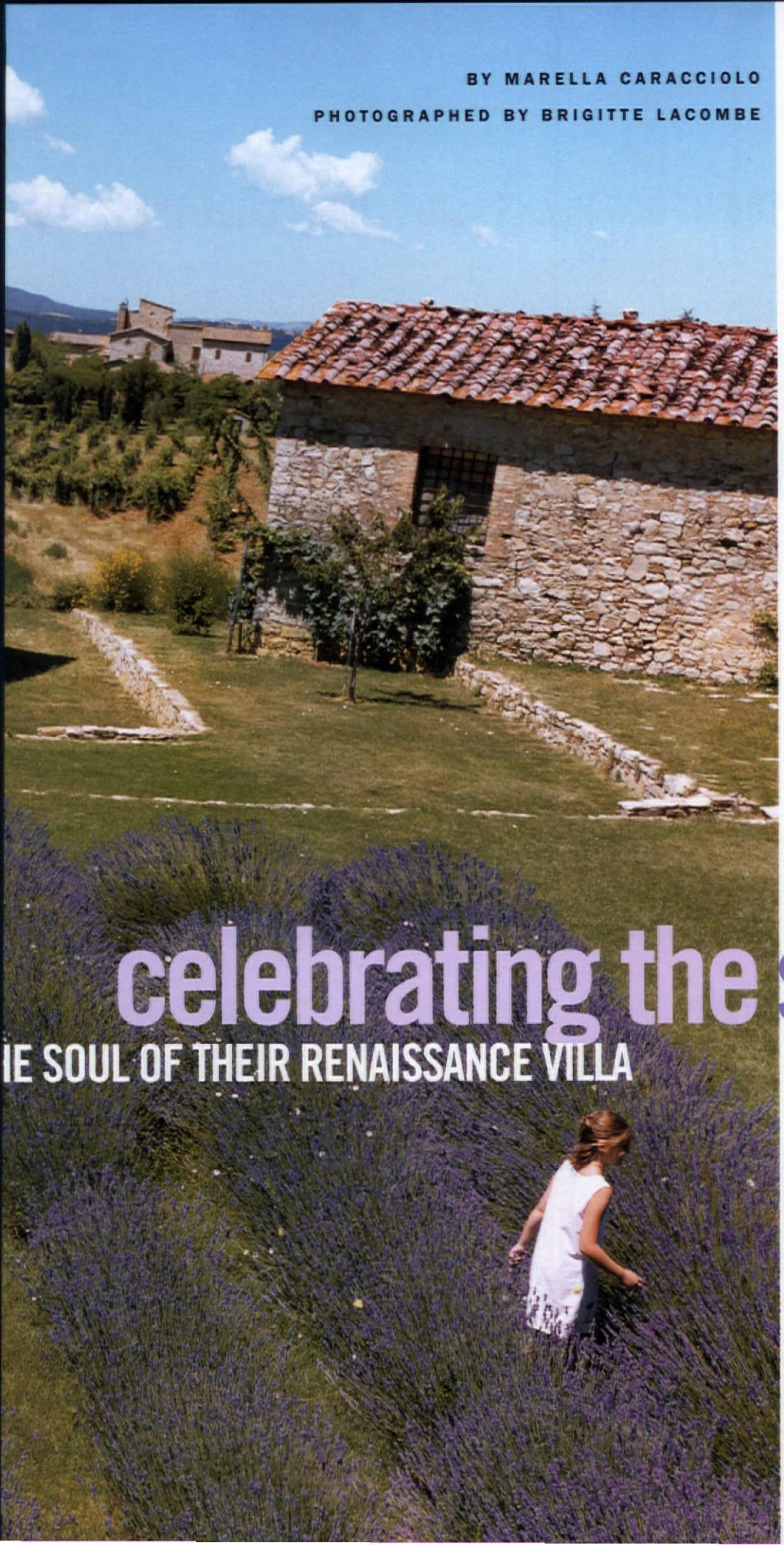


The tree house is furnished with pieces from the Mulholland Brothers Home Collection, including the Bodega ottomans around the trunk, this page. ■ The house at night, opposite page, top left, is ideal for entertaining. ■ During the day it is a good place to catch up on paperwork at the Bodega desk and chair, top right. ■ Jay Holland and his American bulldogs, Lucky and Daisy, bottom, cross a rope bridge leading to the tree house. Sources, see back of book.


ARCHITECTS PIERO SARTOGO AND NATHALIE GRENON LAY BAR

BY MARELLA CARACCIOLO

PHOTOGRAPHED BY BRIGITTE LACOMBE



celebrating the spirit

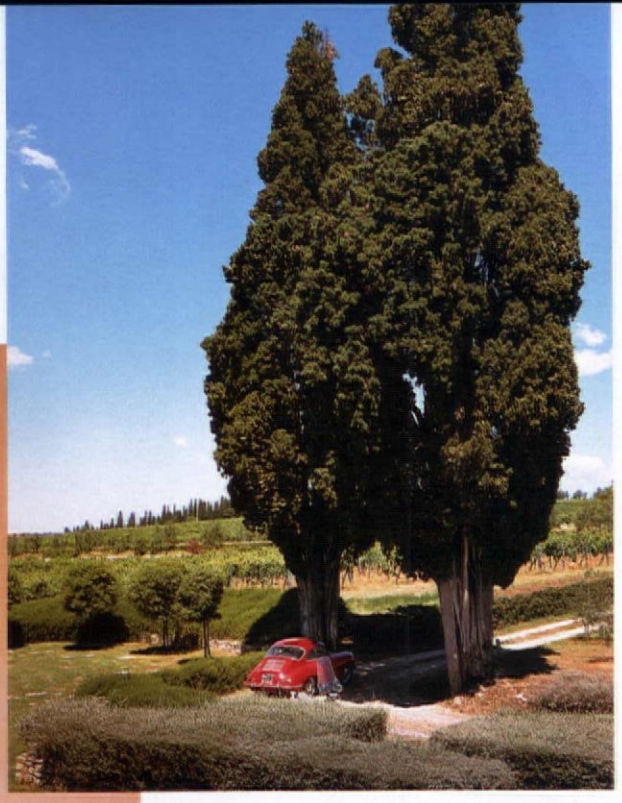
IE SOUL OF THEIR RENAISSANCE VILLA

The splendid setting was part of the attraction of the property. The view from the main house takes in a guesthouse, made from the remains of a medieval tower, and a low storage shed for farm machinery. The daughters of Piero Sartogo and Nathalie Grenon run through a field of lavender adjacent to the house.

"WE DECIDED TO PUT OUR PLANS ASIDE AND DECODE THE BUILDIN



PIERO SARTOGO





Most of the architects' changes were made in the spirit of leaving well enough alone. Two of their daughters, Olivia and Alina, opposite page, relax in front of a simple hearth, designed by Sartogo and Grenon. They removed a partition to open up two living areas to each other. The antique side table was found in Barcelona, while the 18th-century walnut table in the foreground is from Grenon's mother's collection. ■ A vintage Porsche, left, is dwarfed by 400-year-old cypress trees. ■ Part of the appeal of the main house, below, was its shape—a perfect cube topped by an angled roof.



PIERO SARTOGO AND NATHALIE GRENON are hard-line architectural theorists. Every project they design—whether it's the train station in Siena, the Italian embassy in Washington, D.C., or the Banca di Roma headquarters in New York City—is the distillation of dozens of drawings in which they examine every possible point of view.

"We tend toward complexity of form—a single answer cannot be enough," Sartogo says. In the course of 21 years of working side by side, Sartogo and Grenon (who are married, with three young daughters) have developed a style that is deeply rooted in the avant-garde and at the same time open to the idea that buildings must be free enough to serve the complexity of human needs. When they applied their modernist theories of architecture to the restoration of their Renaissance villa near Siena, however, they found themselves treading new ground. They had to submit to the necessities of the building

itself. What started as a desire to keep things simple turned into an existential quest for a home so essential and uncompromising that even a nail in the wall would be an invasive act.

The fact that this was to be a project filled with surprises was apparent from the moment Sartogo and Grenon had to buy the property without ever seeing the inside of the house. "We loved its natural surroundings and its magnificent view of Siena," Grenon says. "But what made it irresistible was the main house's boxlike shape—a perfect cube with a roof on top."

When they finally got inside, however, the new owners found themselves caught in a labyrinth of tiny rooms, corridors, and blocked-up windows. "The house was built in the seventeenth century," Sartogo says. Other elements were added over the course of the eighteenth century, when it was used as a hunting lodge, before becoming a farmer's home. By the time the architects came to it, the interior bore the marks of hundreds of years of occupants. "We decided to put our drawings aside and spend time 'decoding' every aspect of the building," Sartogo says. "This meant





The house is carefully and sparsely furnished. Alina sits in Erik Gunnar Asplund's Senna chair in the living room, above. ■ A neighboring house, right, can be glimpsed through the cypresses. ■ The *trucioli* dining table and the chairs covered in Busatti linen, opposite page, were designed by Sartogo and Grenon.







The landscaping was designed to detract as little attention as possible from the house. When the simple pool, below, isn't being stirred up by Elica and Alina, it reflects its handsome surroundings. ■ Alina prepares lunch in the streamlined kitchen, left. The countertop and the floor are made of Vicenza stone. ■ The old metal bed with cotton spread, opposite page, in the ground floor guest room is French and belonged to Grenon's grandmother. Sources, see back of book.



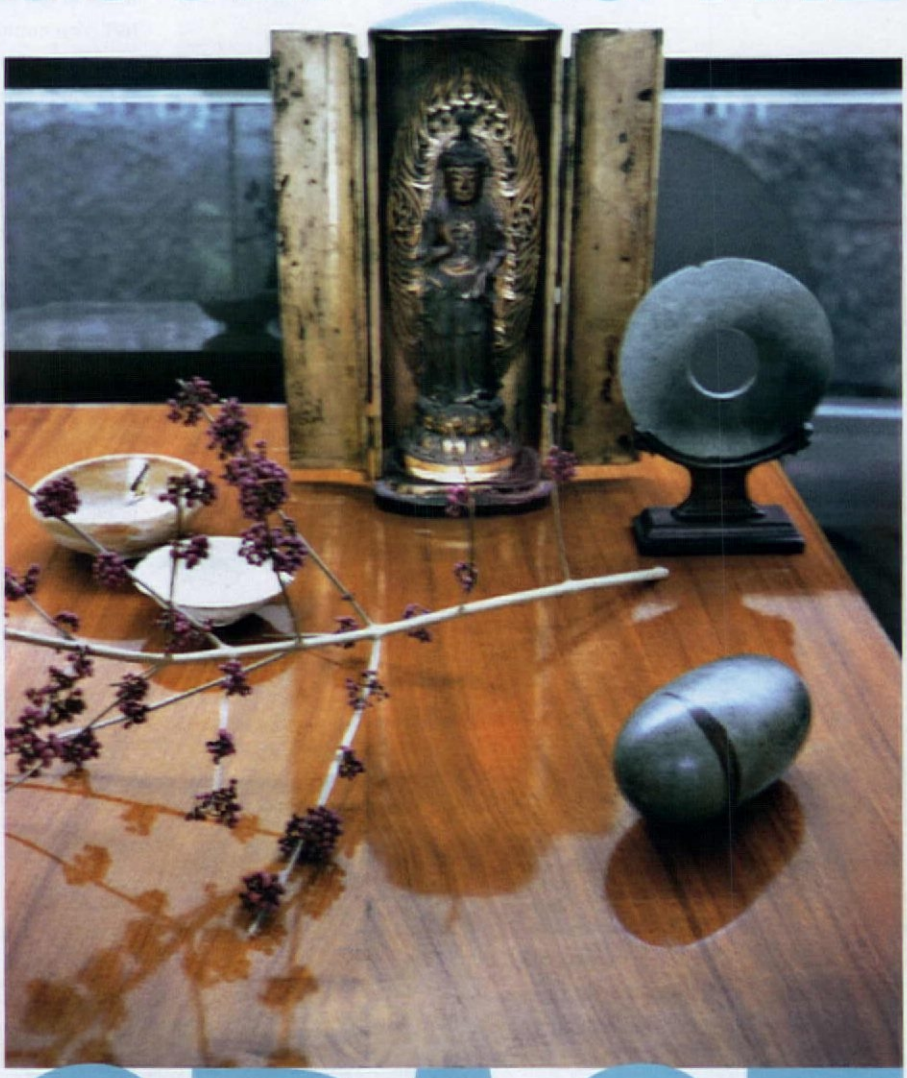


stripping away all the things that concealed its essential harmony. We uncovered its DNA."

The result is a perfect marriage between the villa's Renaissance proportions and the owners' modernist sensibilities. In other words, the architects have chosen to keep evidence of their presence to a minimum. In practical terms, this means that there are no signs of their day-to-day life that cannot be removed in a few minutes—no built-in cupboards, no decorative elements. There are hardly any rugs, and what furniture they have is mostly anonymous. There are almost no paintings and no photographs. "Do we need them?" Sartogo asks. "We have such beautiful windows." The garden, in its linear simplicity, takes its lead from the house. "We have avoided color, because we didn't want anything to detract attention from the building," Grenon says.

Design, or lack of design, requires the building's inhabitants to adapt themselves to its proportions. Is the bedroom window too high? No problem—just build a bed tall enough so that one can climb up to it and look at the stars. Do you like to see the landscape from the bathtub? Grenon designed simple fixtures that are placed so you can take in the views. Even the rambunctious Sartogo girls are placed under the sway of the place. No TV or radios are allowed. "I guess the most important thing we have learned," says Sartogo, "is the freedom to tread lightly and not to leave one's mark where it is not necessary." For an architect, this must be the ultimate irony of such hard-won simplicity.

SCULPTING THE SPACE



WORKING WITH ARCHITECT PIP HORNE, ARTIST ANISH KAPOOR CARVES OUT A MODERN HOUSE FOR HIS FAMILY

BY ASHLEY HICKS PHOTOGRAPHED BY MANUELA PAVESI



A collection of small Eastern antiques, opposite page—including a Japanese traveling altar and a Chinese burial ornament—stands in cool counterpoint to the modern interior. ■ A George Nakashima wooden bench is the mid-century linchpin of the living room, this page. The leather bench, circa 1965, is by Poul Kjaerholm; the low chair is by Nakashima; and the Italian glass-topped table and floor lamp are from the 1950s.



Low seating is ideal for parents and small children, left. Ishan Kapoor creeps up on his father, who relaxes beneath his Indigo Pigment wall piece. A charming 19th-century S-couch, opposite page, from the Portobello Road Market, London, and a painting by Peter Joseph provide surprise and a splash of color in the sitting room. Architect Pip Horne designed the birch cabinetry, which holds a South Indian stone carving and a Japanese gourd grown for Anish Kapoor as a sculptural piece.

I TOLD PIP, 'I want something horizontal.' I had the sense that the space could divide itself into three volumes, the central one holding the services. Pip was very inventive about how that happened."

Sculptor Anish Kapoor describes how he and architect Pip Horne created that rarity, a new modern house in London. But his understated, casual air doesn't prepare you for the house's intricacy and genius. In this city of Victorian terraces, in trendy Notting Hill, barely a block from the famous blue door where Hugh Grant and Julia Roberts kissed, the Kapoor house is a startling essay in modernity.

Horne describes it as "white carved space," and there is, indeed, something very sculptural about the house, which Kapoor shares with his wife, Susanne, and children, Alba, 5, and Ishan, 3.

Horne talks about "using light as a form in itself, trying to nurture the light in some way." There are definite echoes of Kapoor's work, which often centers around creating a void, trapping light within carved stone forms, using reflection and refraction as materials. Recent pieces include a 60-by-30-foot "polished stainless-steel object" for Millennium Park, Chicago, and

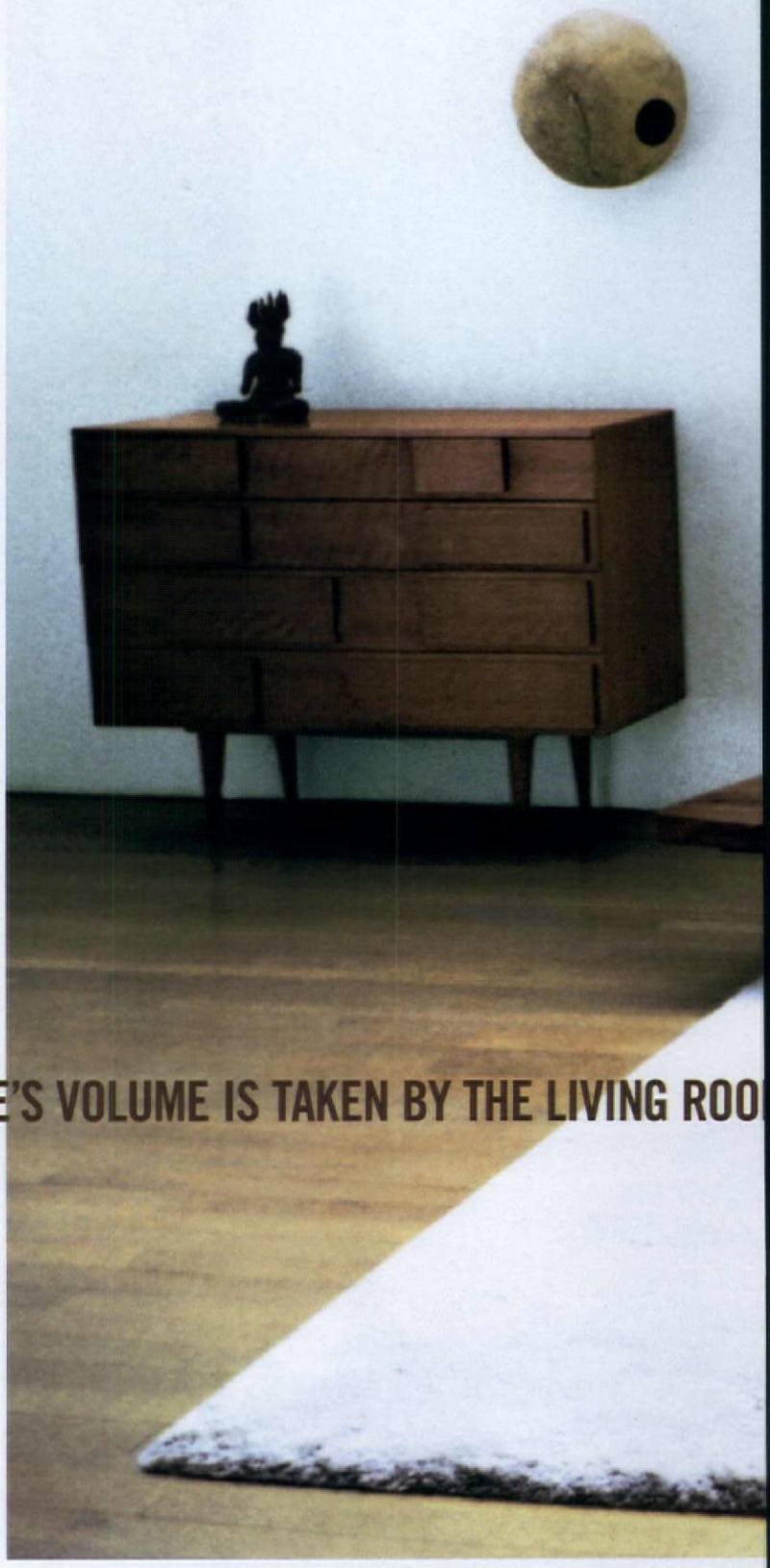

ISHAN

a spinning aluminum dish of red water on Sir John Soane's breakfast table in London.

Born in Bombay, Kapoor came to England after engineering school in Israel, and went straight from Chelsea School of Art to showing at the Lisson Gallery, where he remains. Representing Britain at the 1990 Venice Biennale and winning the prestigious Turner Prize in 1991 firmly established him as one of the most significant artists on a global stage.

Susanne Kapoor came to London from her native Germany in 1993. It was, she recalls, "after the house model was built. I added the basement and the practicalities that they hadn't been very interested in at first."

Almost half of the house's volume is taken by the living room, a great white box. It is an 85-foot cube, with a gently sloping ceiling that slices off the cube's top, and a long wing of white concrete suspended across it, forming a mezzanine sitting room. The central stair climbs to the second floor, with the mezzanine sitting room to one side and, on the other, children's rooms and a book-lined passage that gives onto a small, glass-walled meditation room. The stair continues to the master bedroom, which is perched on the roof and flanked by small terraces. This pristine white box has one window at ground level, a perfect square that frames the lawn outside, and a full-width band of glass above that sheds a diffuse light, mingled with top lighting from the roof.



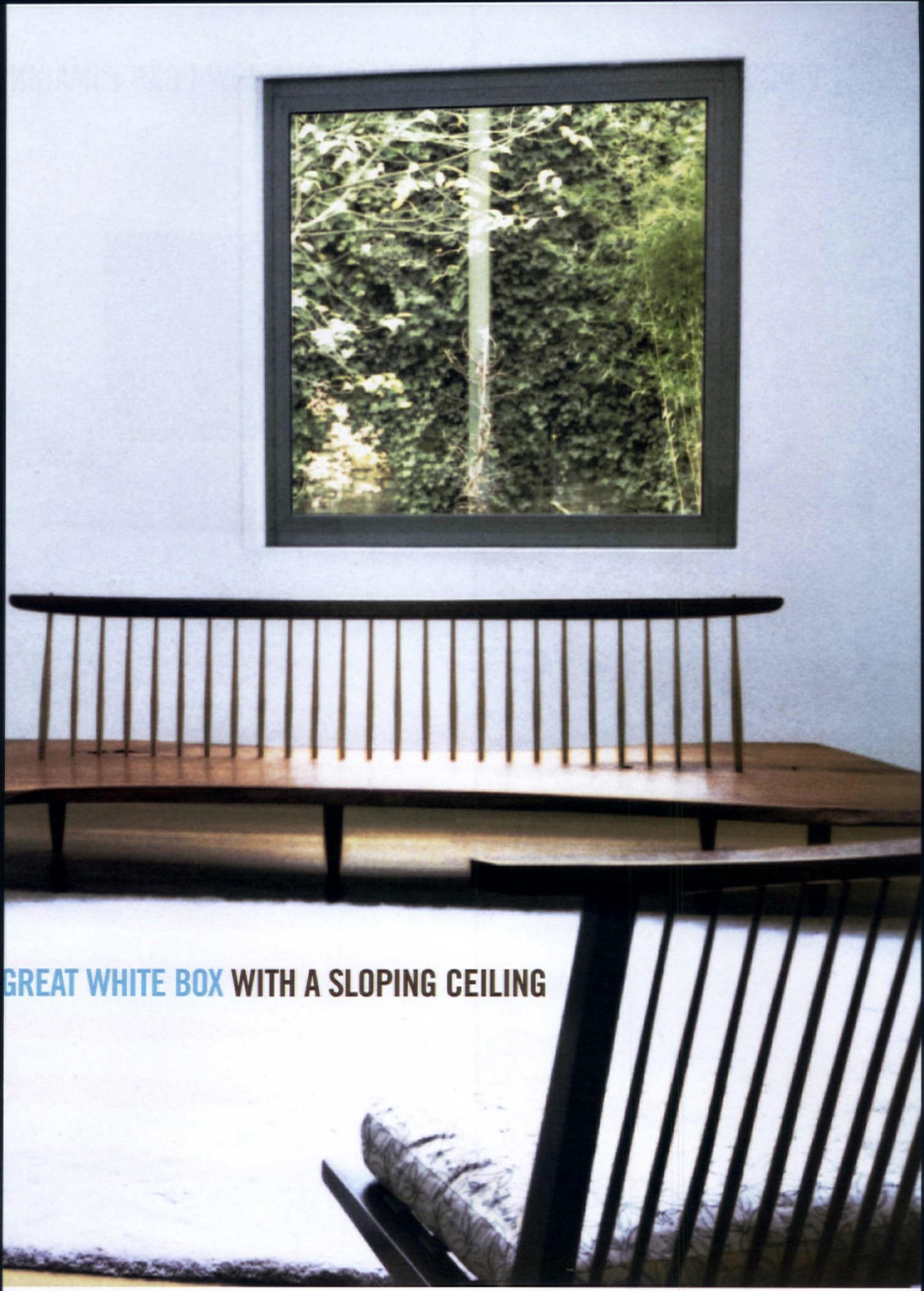
The living room's only ground-level window frames the garden perfectly. A South Indian bronze sits on another piece by a midcentury master—a Gio Ponti chest. A gourd sculpture by Anish Kapoor is on the wall. The wool rug is from Harrods.

Susanne, who is starting a fashion business, has come to love the house and its contrast to the typical London dwelling of many floors and small rooms. "Everything happens on the ground floor," she says, "playing, living, eating."

ALMOST HALF OF THE HOUSE'S VOLUME IS TAKEN BY THE LIVING ROO

"We've had to get used to it," Anish adds. "Living in a modern space is not easy, but now I can't imagine anything else. The children don't know anything else." Horne recalls that when the family moved in, "Anish couldn't find a private space; it was very difficult to find a retreat."

Furnishing the house brought its own difficulties. "The architecture is fairly unremitting, so that you have to be very confident in what you



GREAT WHITE BOX WITH A SLOPING CEILING

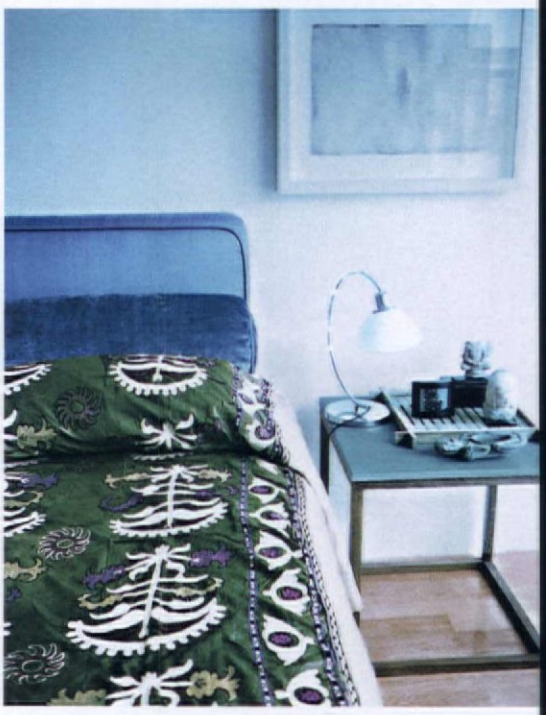
"LIVING IN A MODERN SPACE IS NOT EASY, BUT NOW I CAN'T IMAGIN



IYTHING ELSE"—ANISH KAPOOR



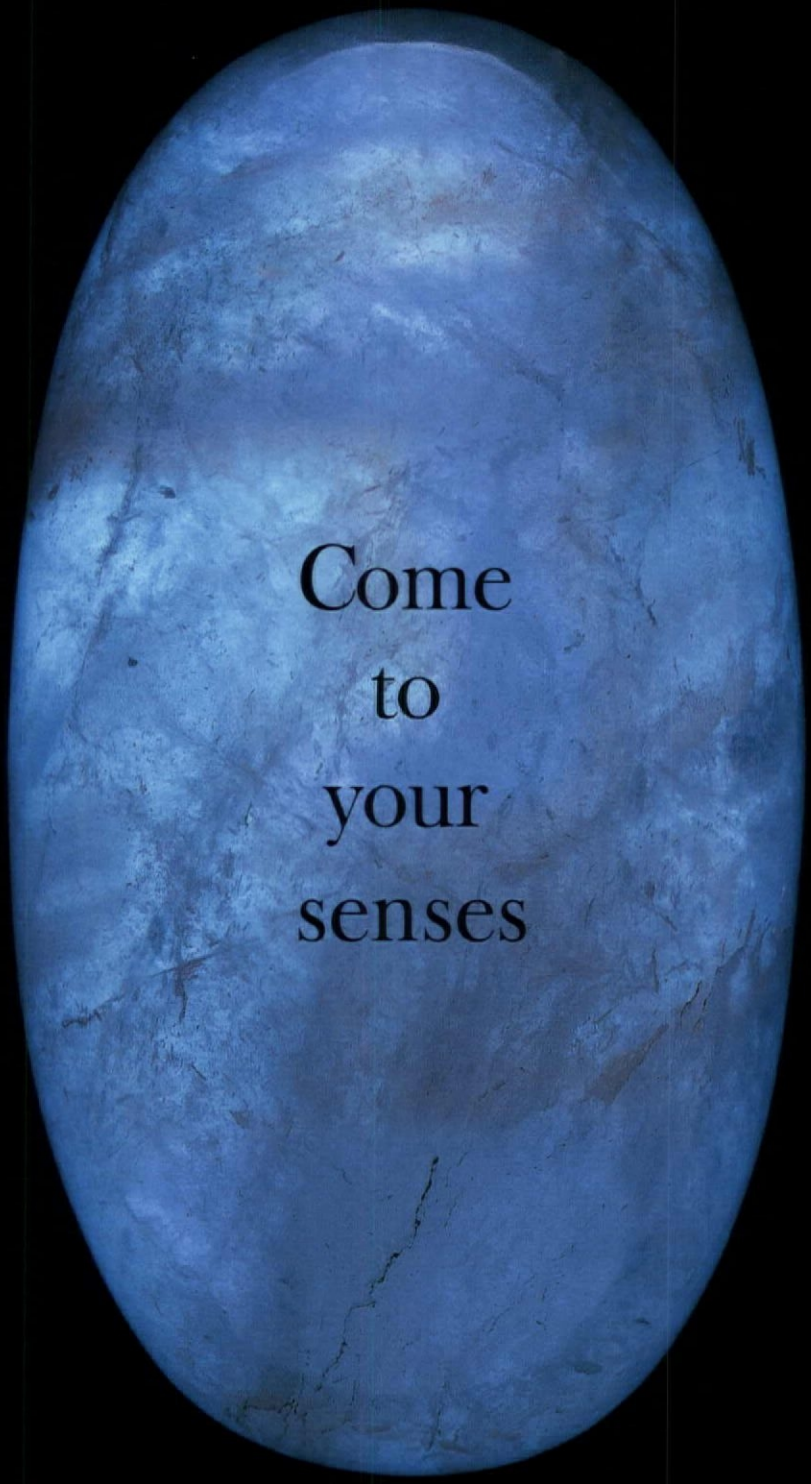
The sleek lines of the sitting room furniture, left, are ideal for the linear space. The 19th-century French sofa is covered in Great Plains fabric from Holly Hunt, Ltd. The large table is a 1953 Ico Parisi design. A 12th-century Indian head of Siva sits on the Sundernagar rug by Allegra Hicks. ■ In the master bedroom, below, the bedding is a 19th-century Susani textile. Kapoor's molded paper study is above the table. Sources, see back of book.



put into the space," Horne says. When the Nakashima bench was installed in the living room, "it centered something in the space, and the Kapoors could put in smaller pieces." Other midcentury-modern pieces, found with help from London dealer Liliane Fawcett of Themes & Variations, followed. The furniture's spare, elegant lines complement the white space perfectly.

Anish Kapoor has just returned from opening a show in Avignon, and is off to Los Angeles to install another; Susanne is rushing to the pattern maker, working on her first collection. It is a hectic life, in which snatched moments of quiet concentration are essential, as are simple meals with the couple's young children. Their house contains all of this, and does so with the purity and clean lines of a Kapoor sculpture.

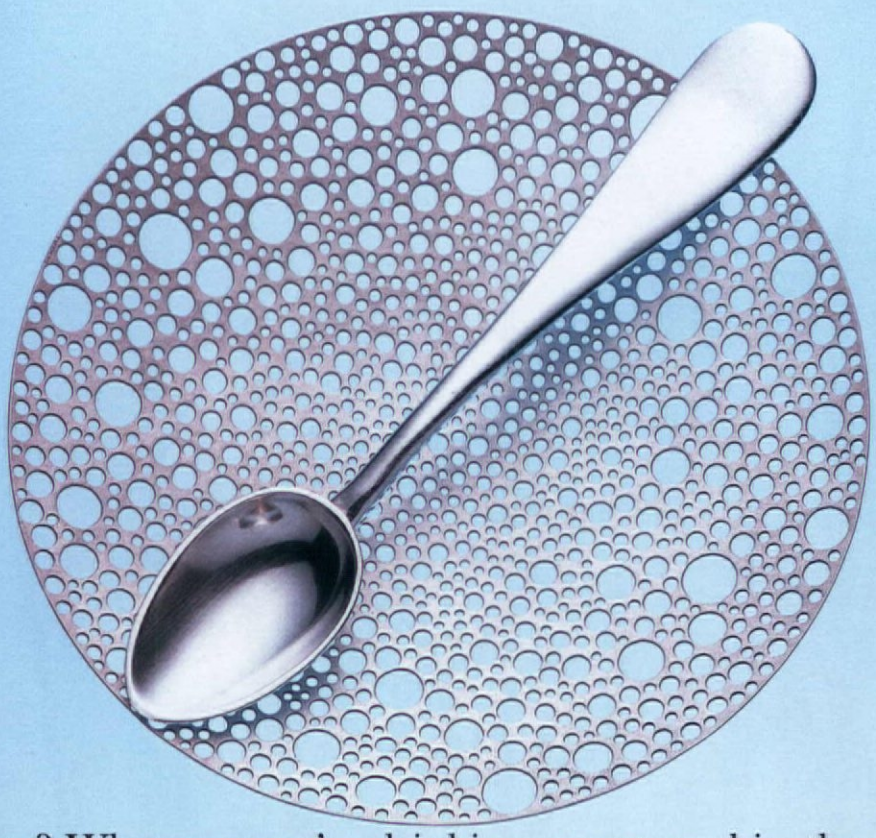
Give yourself a sensual treat, something to delight the eye or ear
something to get the juices flowing. And don't forget to keep in touch



PRODUCED BY JEFFREY W. MILLER PHOTOGRAPHED BY COPPI BARBIERI



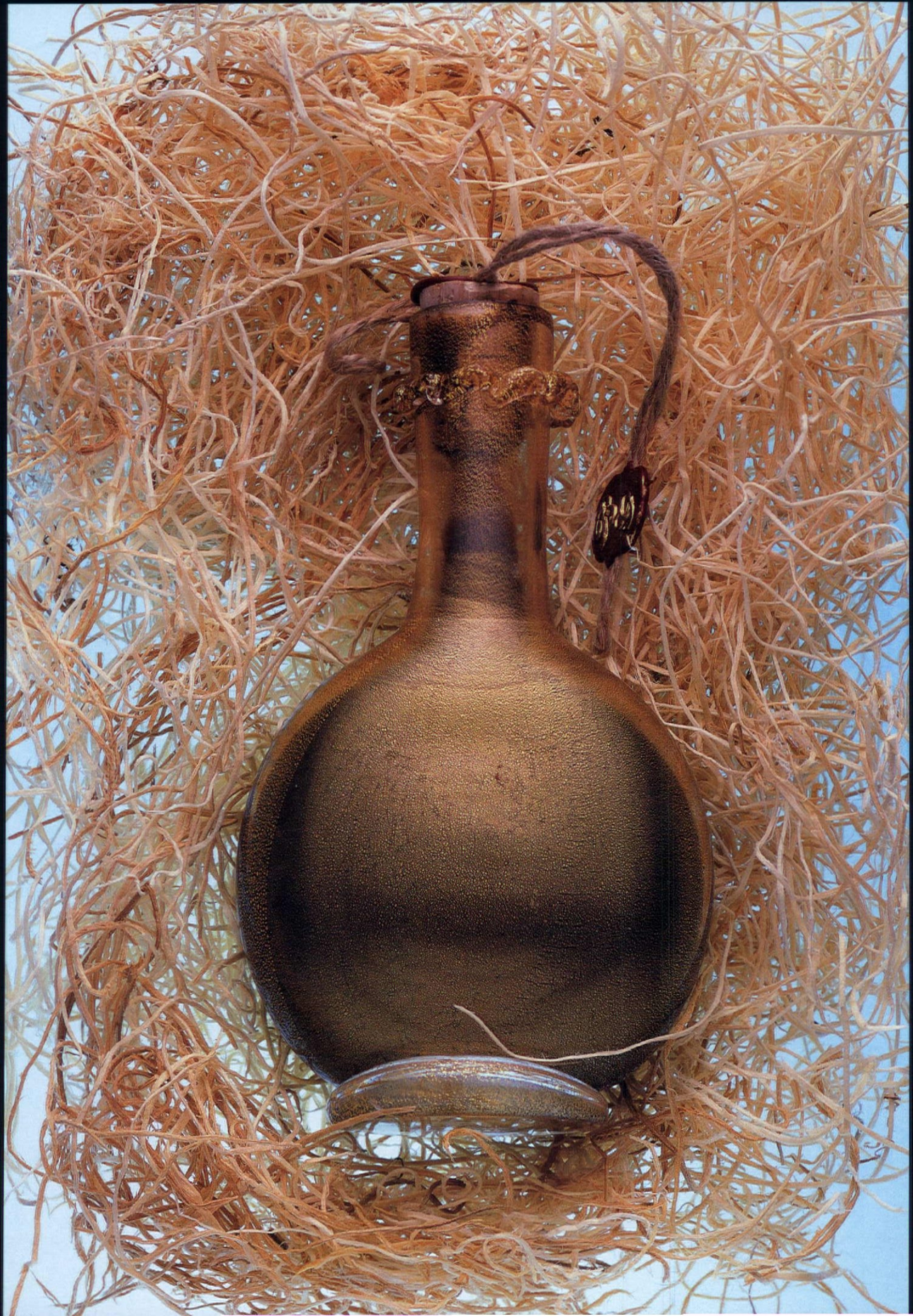
Cool in every way: a crystal lingam, $900, opposite page, available through Jacques Carcanagues Inc., NYC. Lilies of the valley, this page, have a short season, but the scent carries you through the year. You can almost hear the hiss of a silver rhinoceros beetle, $4,700, from William Lipton Ltd., NYC.



Time for tea? Whatever you're drinking, count on this: the nose knows



Your taste buds will thank you. This page, from top: silver tea strainer, $150, by Ted Muehling, at Bergdorf Goodman, NYC; Karamojong silver teaspoon, $210, by Tom Penn for Old Newbury Crafters; Piccard espresso cup and saucer, 22K gold on porcelain, $1,350 for a set of ten, from Bergdorf Goodman. Opposite page: 120 ounces of 70-year-old vinegar, in a hand-blown Venetian glass bottle, $500, from Buitoni & Garretti, NYC.



At the dinner table, our initial wish is to have and to **hold**, and then to **savor**

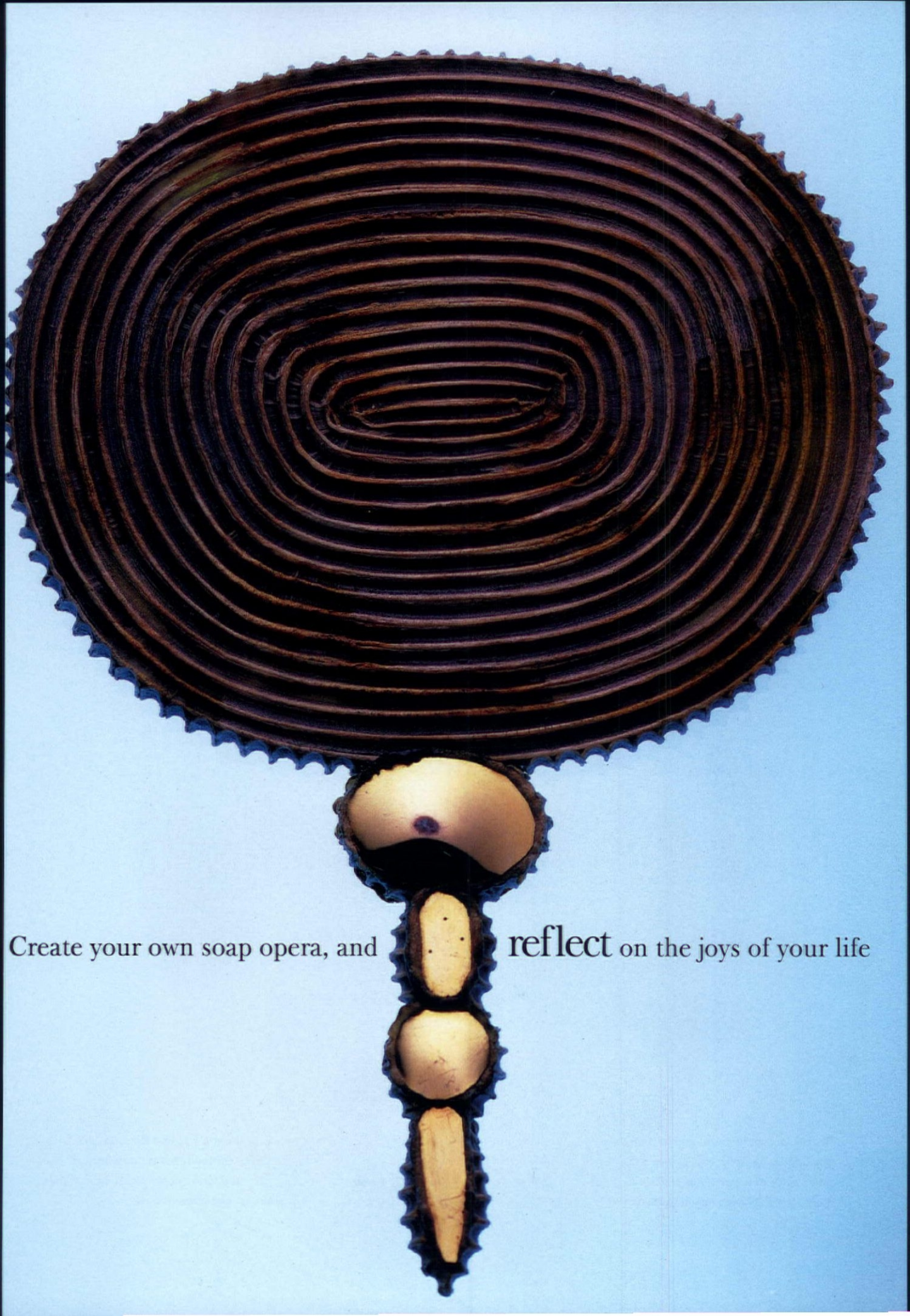


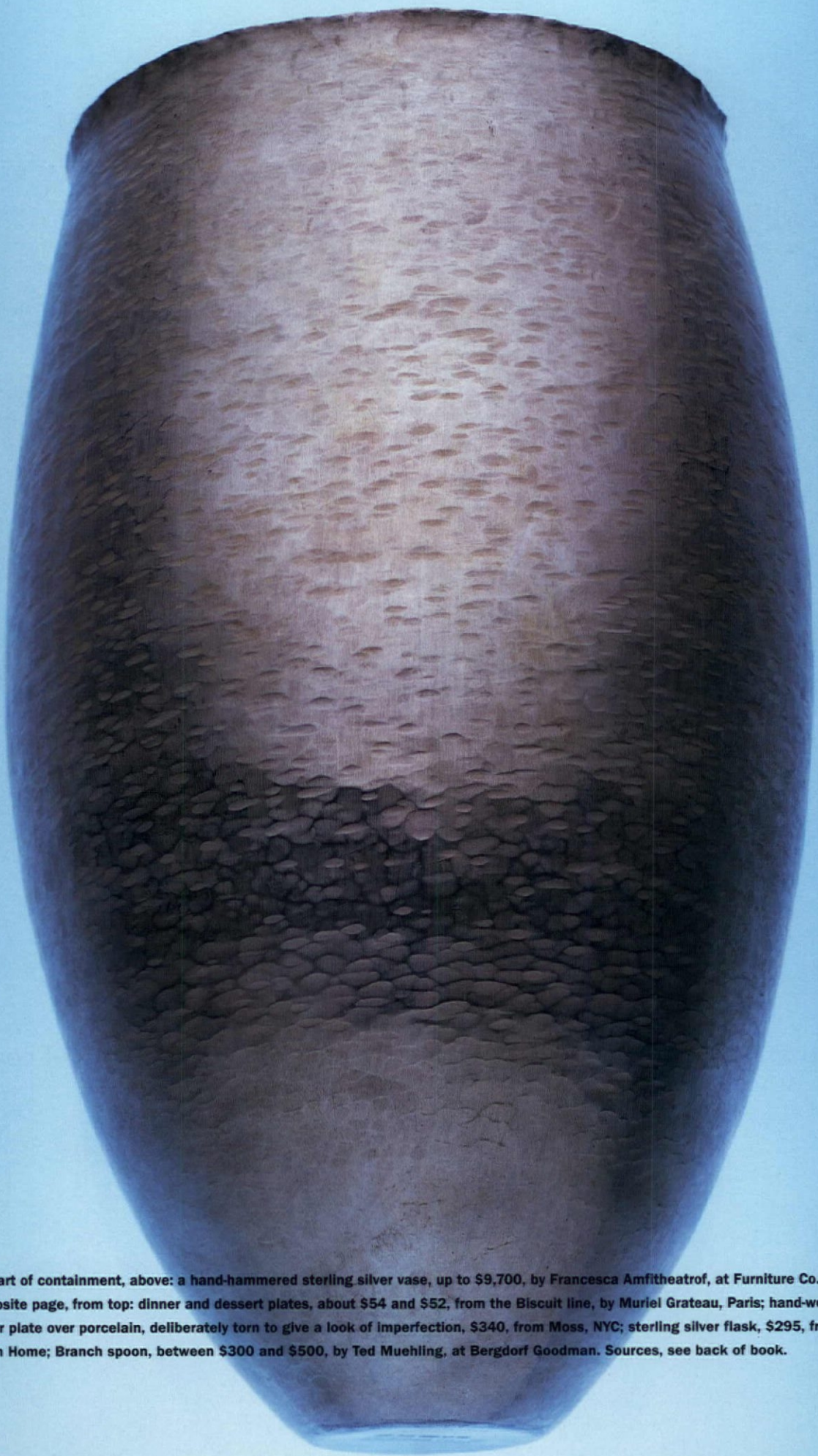


No one will want to get up from the table. Opposite page: custom-made, hand-monogrammed linen napkin, $50, from Penn & Fletcher Inc., NYC. This page: sterling silver Saxon and Crusader flatware settings, $1,330 each for a five-piece dinner setting, from Old Newbury Crafters, Amesbury, MA, and Old Danish flatware, $820 for a five-piece dinner setting, from Georg Jensen, NYC.

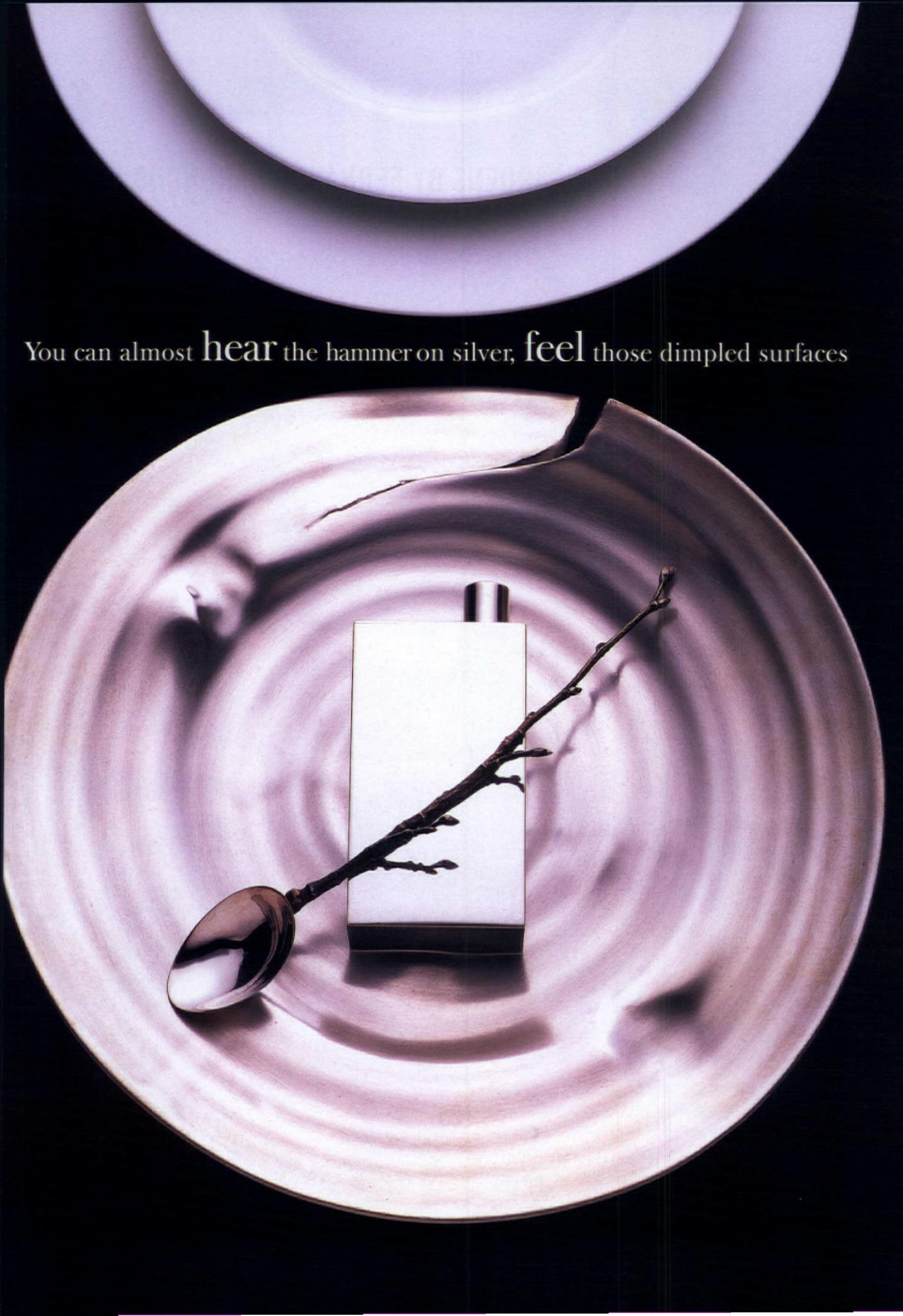


Soak it up! This page, from top: amber soap, $20, Silver Peacock Alley body brush, $65, creamy orange/cinnamon-scented soap, $15; right, Côte Bastide fragrant amber crystals, $35 per box, all from Bergdorf Goodman. Opposite page: 1960s Line Vautrin French mirror with stand, $3,200, available at Alan Moss, NYC.


Create your own soap opera, and reflect on the joys of your life



The art of containment, above: a hand-hammered sterling silver vase, up to $9,700, by Francesca Amfitheatrof, at Furniture Co., NYC. Opposite page, from top: dinner and dessert plates, about $54 and $52, from the Biscuit line, by Muriel Grateau, Paris; hand-worked silver plate over porcelain, deliberately torn to give a look of imperfection, $340, from Moss, NYC; sterling silver flask, $295, from Calvin Klein Home; Branch spoon, between $300 and $500, by Ted Muehling, at Bergdorf Goodman. Sources, see back of book.


You can almost hear the hammer on silver, feel those dimpled surfaces

signatures in

THREE GARDENS BY FERNANDO CARUNCHO INTERWEA



MAS DES VOLTES

Beauty and utility merge in the agriculturally themed garden that Caruncho designed for a client in the Costa Brava region of Spain. Rows of grapevines and groups of olive trees surround a sunken water garden of four shallow pools that catch the cylindrical reflections of the cypresses.

time

AST, PRESENT, AND FUTURE INTO A LANDSCAPE AND A PHILOSOPHY

WRITTEN BY CHARLOTTE M. FRIEZE PHOTOGRAPHED BY DANA GALLAGHER

PRODUCED BY CAROLINA IRVING AND STEPHEN ORR





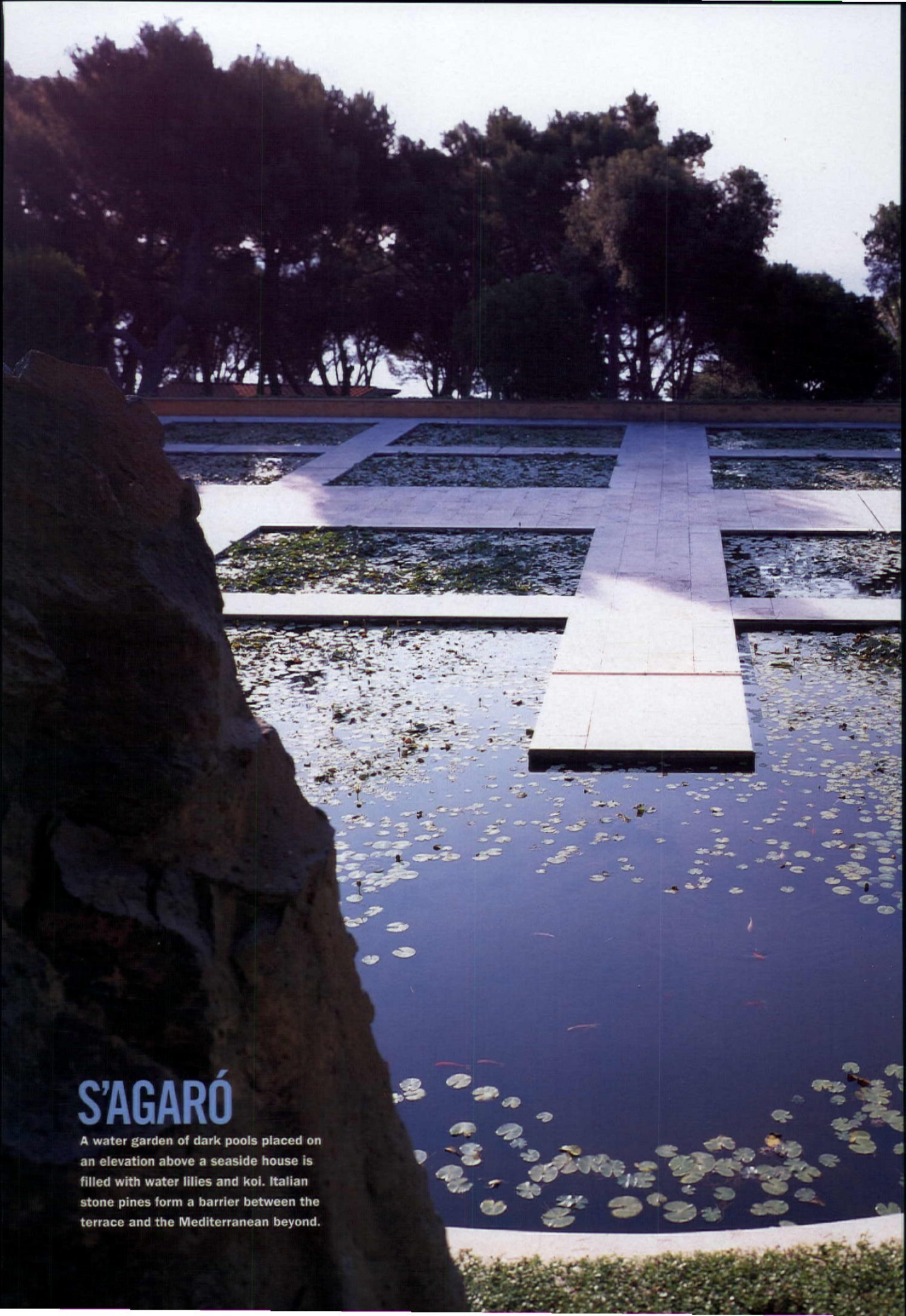
IN THE GARDENS designed by Fernando Caruncho along Spain's fabled Costa Brava, past and future intertwine and all time seems present at once. Caruncho joins a palette of traditional Mediterranean plants to modernist geometry, creating quietly elegant gardens that reflect both his forward-looking spirit and the ancient Catalan landscape.

Despite his sophisticated designs, this former student of philosophy at the University of Madrid insists that he simply be called a gardener. But just as you are about to be overwhelmed by his modesty, you learn that the people he





At sunrise, the understated elegance of Caruncho's reinterpretation of a classic garden parterre, this page, is especially evident. Wheat, olive trees, cypresses, and lawn are the only plant materials used in the composition. Following the cycles of harvest in the neighboring farms, the wheat is planted, baled, and plowed under each year. ■ Garden designer Fernando Caruncho, oppposite page, top. ■ A long allée of gnarled olive trees and cypresses, bottom left, cuts through the middle of the parterre.



S'AGARÓ

A water garden of dark pools placed on an elevation above a seaside house is filled with water lilies and koi. Italian stone pines form a barrier between the terrace and the Mediterranean beyond.



considers his predecessors include the Athenian philosopher Epicurus, whose garden was the seat of his philosophy, and André Le Nôtre, who designed the gardens at Versailles for Louis XIV.

In 1983, 23-year-old Caruncho first conceived of an agricultural garden at Mas Floris, formerly a farm. He returned the once productive land to vineyards and, where cypresses had been traditionally planted as protection from the wind, used them to organize the new vineyard into equal quadrants.

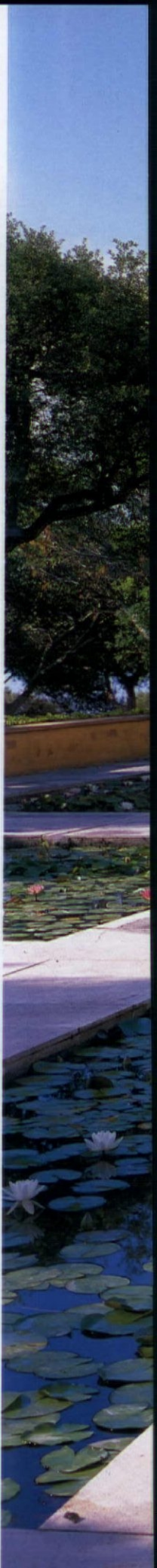
The cypresses also added rhythm to the garden. Caruncho likens their rows to "monks marching into the woods." Solid and strong along the central axes, the cypresses thin as they leave the vineyard to intermingle with the olive and magnolia trees crossing the lawn. When you leave the confines of the garden, a gravel path takes you through a world-class sculpture collection dotted throughout the carefully pruned woods, which in turn surround a three-acre field of lavender.

Driving through nearby Torrent without a guide, you would probably miss the turnoff for Mas des Voltes, a garden that Caruncho designed in 1996. The driveway curves through old oak woods and opens suddenly to reveal a landscape that is totally of this time. Caruncho has surrounded the thirteenth-century *masía,* or farmhouse, with his own twist on an agricultural garden. For perhaps the first time, wheat is used as a garden plant in parterres, instead of as the traditional softening element in a pastoral view. The fields adjacent to the house, traversed by paths and delineated by cypresses and olives, merge seamlessly when viewed from below. The vineyard, perched on terraces formed by ivy-covered walls, appears like stripes of different greens when viewed from the water garden at the base of the hillside.

Where an English cottage garden is planned for colorful blooms, Caruncho planned Mas des Voltes as a celebration of the harvest. The summer finds rolled bales of golden wheat scattered across the parterres. In autumn, the grapes are harvested. In winter the fields are







plowed under, and spring brings a sea of flowing green shafts of wheat.

The water garden at S'Agaró, roughly 20 miles from Mas des Voltes, is perched on a cliff overlooking the Mediterranean. Here, within the embrace of towering *Pinus pinea,* Caruncho has designed highly structured lily pools, around which he has placed five massive basalt boulders. Fish dart between the lily pads in the dark water. "I think of the garden as *una caja de luz,* or box of light, turning with the elements like a kaleidoscope," Caruncho says. Like a three-dimensional sundial, the garden comes alive hour by hour. Reflections go unnoticed in the dark water until the sun strikes a rock, penetrating the surface with a shard of brilliant color.

Caruncho does not believe in the Western concept of linear time. He describes time as "a labyrinth in three dimensions," and a garden as "a memory of time and space," the point where past, present, and future meet. Glancing at a solitary 300-year-old olive tree adjacent to the house at Mas des Voltes, with rows of olive trees in the distance, Caruncho says, "it is no accident that all these olives seem to be comfortable together." Although they



Only at midday do the various types of water lilies open their flowers, this page. ■ A pavilion furnished as an outdoor living room, opposite page, top, is walled in a vine-covered trellis. ■ An installation of rough volcanic stone slabs, below, acts as a carpet inviting guests to climb the steps to the water garden above.



differ in size because of their varying ages, Caruncho enjoys describing them as "brothers," because they were all from the same field.

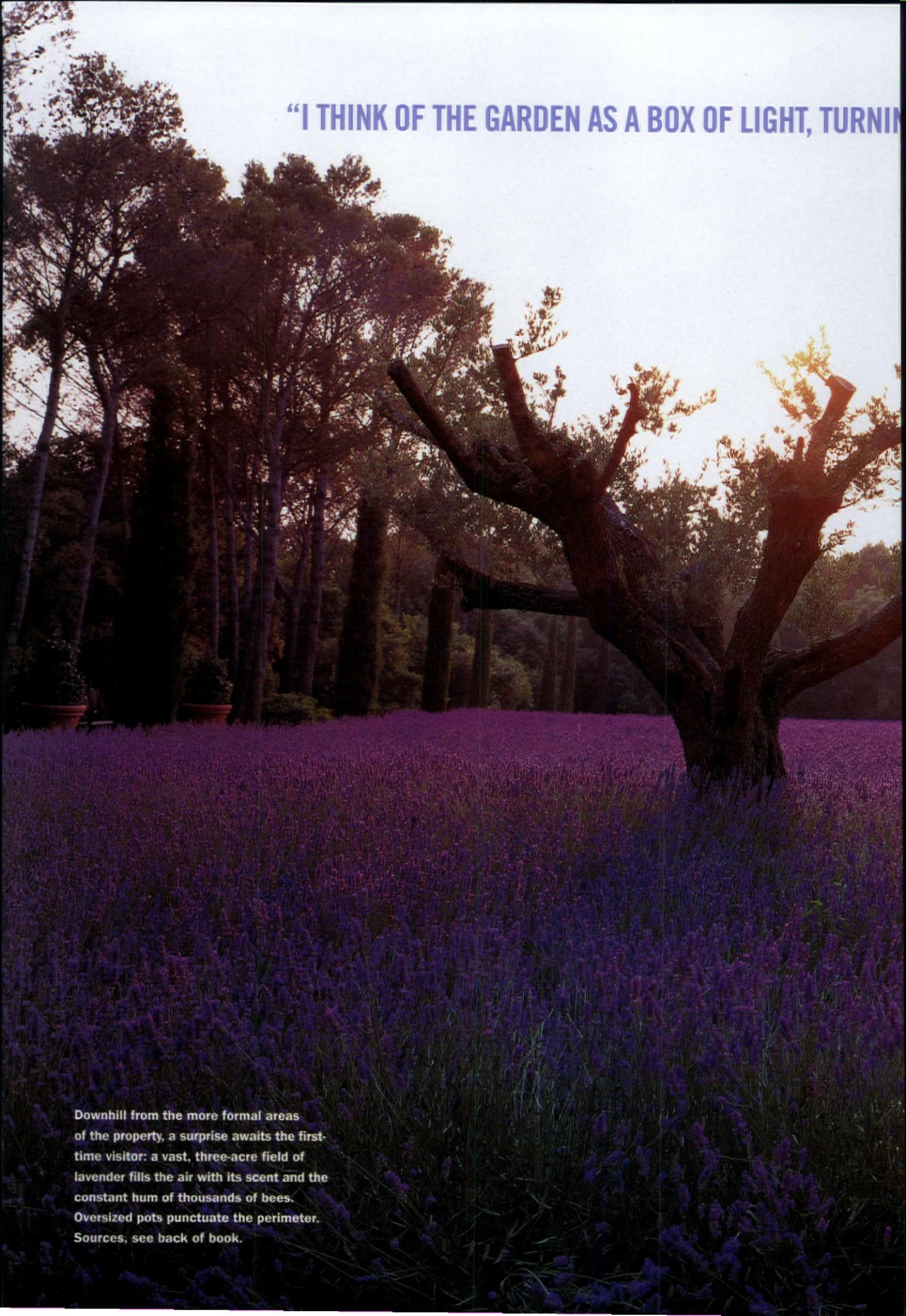
The experience of walking through a Caruncho garden is a dynamic one. As you stroll through shadows cast by cypresses, past grape arbors and wheat beds, what at first seemed formal and controlled gradually becomes fluid and exciting. "My designs are very formal, severe," Caruncho explains. "But, walking through my gardens, you always discover fresh surprises, as if the trees are dancing."

Just as you can't take the philosopher out of the garden, you can't take the garden without philosophy. Caruncho pauses on the terrace at Mas Floris to observe, "Just as at the time of Epicurus, one way to express philosophy today is through the design of gardens incorporating the natural elements: earth, wind, fire, and water." And time. In Caruncho's gardens, time, like paradise, is eternal.

MAS FLORIS

A favorite view from the terrace, this page, inspired Caruncho to simplify the plantings of olive, magnolia, and cypress dramatizing the trio of hills beyond. ■ A long allée of cypresses, left, flanks the vineyards and directs the viewer to a marble work by Catalan sculptor Javier Corbero.



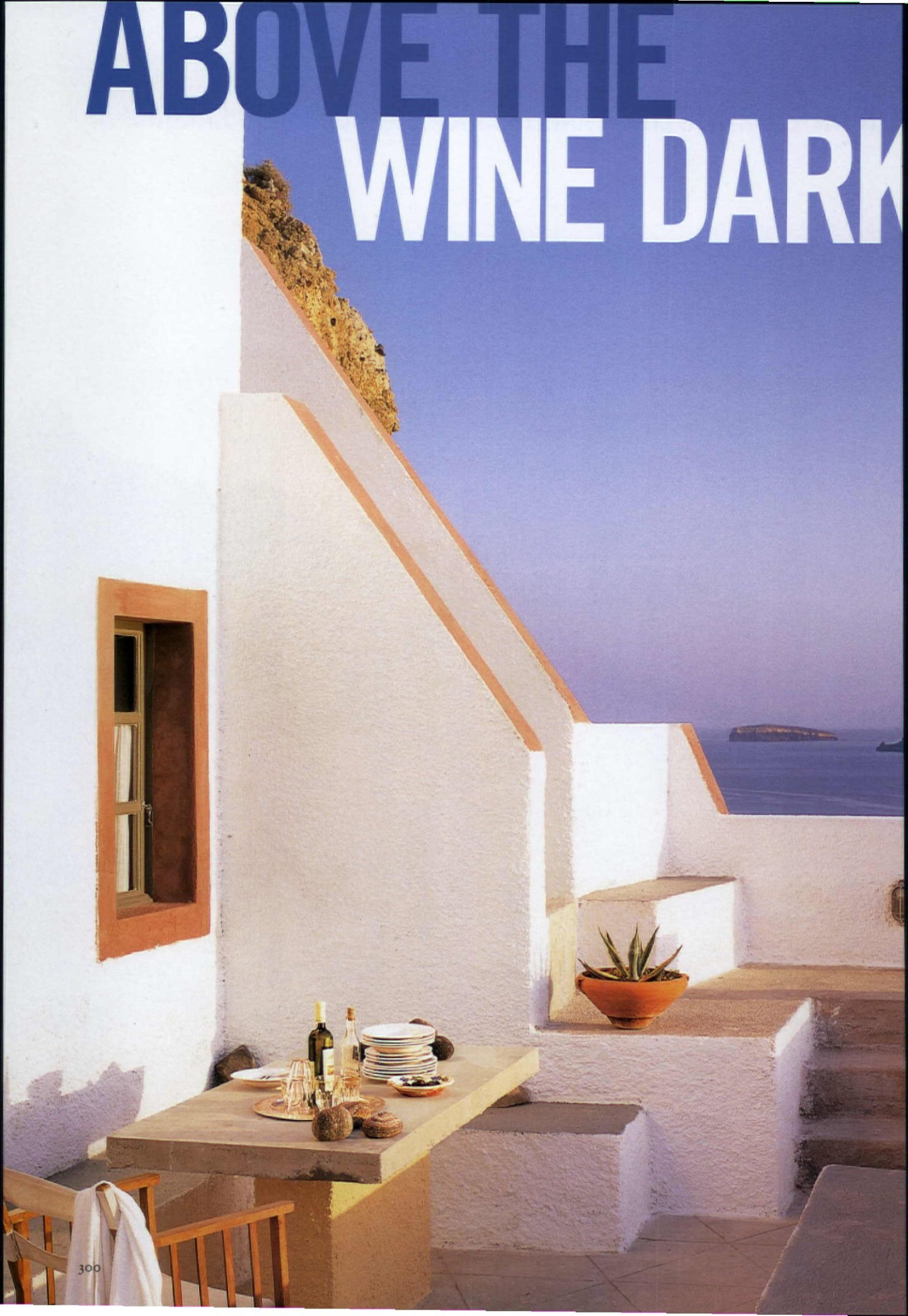


Downhill from the more formal areas of the property, a surprise awaits the first-time visitor: a vast, three-acre field of lavender fills the air with its scent and the constant hum of thousands of bees. Oversized pots punctuate the perimeter. Sources, see back of book.

ITH THE ELEMENTS LIKE A KALEIDOSCOPE"—FERNANDO CARUNCHO



ABOVE THE WINE DARK



SEA

On a cliffside on the volcanic Greek isle of Santorini, architect Lilia Mélissa creates a house of elemental grace and beauty



"ON SANTORINI," says Greek-born architect and designer Lilia Mélissa, "you can feel the magic." She first fell under the spell of the volcanic island, part of the Cyclades group in the Aegean Sea, when she was young, but it was years later, as an adult, that Santorini's sorcery affected her. When she decided to build herself a second home, Mélissa, like some figure out of an old legend, spent ten years roaming the Greek islands looking for the perfect site. She finally found it on the rocky, multicolored cliffs of the island, also known as Thíra. "I remember thinking, this is it," says Mélissa. "It was a big moment, and very exciting."

Not everyone would have agreed. Mélissa's dream house—a sea captain's home, built in the late-eighteenth century—was in ruins. "Both time and earthquakes had reduced the house to a pile of rubble," she says. The outer walls of the tri-level structure had crumbled; all that remained were shells of rooms set into the rock face. But Mélissa saw the potential.

"Because there was little left of the house and its architectural history, I had to reinvent it all," says Mélissa. Leaving the eighteenth century aside, she decided to blend a contemporary, back-to-basics approach with influences from the captivating archaeological history of the island. The spare geometries of her house are clearly drawn from the dwellings of the Cycladic civilization in the Bronze Age; the vaulted ceilings and other details suggest later Hellenistic and Roman structures on Santorini. She also balanced the stark whiteness of classic Cycladic architecture with a strong, personal color sense. She borrowed both the subtle ochres and pale terra-cottas of the ancient wall paintings discovered on the island, and the stronger blues and earth tones of the surrounding land and sea.

As she rebuilt the house, Mélissa expanded the interior by building along the rocky hillside. Particularly dramatic is the new stairway she carved out, which looks like a mysterious tunnel burrowing deeper and deeper into the

Lilia Mélissa's house, right, on Santorini, or Thíra, seems to cascade down the island's famed cliffs. ■ The architect designed the stone and reinforced-concrete table and benches on the terrace, this page. The wood and canvas armchair is by Laskaris, Athens, Greece.

BY SUZANNE SLESIN PHOTOGRAPHED BY WILLIAM ABRANOWICZ

STYLED BY ADAM GLASSMAN



The furnishings in the plain, high-ceilinged rooms have purposefully been kept to a minimum. In the living room, this page, traditional wood and straw chairs by Laskaris, Athens, are pulled up to a stone-and-concrete table by Lilia Mélissa. The photographer's lamp is by Psinakis, Athens. ■ In the study, opposite page, Mélissa stacked two of her gray lacquered Panayotis stools, turning them into storage cubes. The 18th-century copper tray and candlestick holder are from Athens.



rock. "Before, the different rooms were only connected with an outside staircase," says Mélissa, "but because I wanted to come here during the winter, I had to have the new one built."

Wind and humidity dictated much of the decor. Antiques would deteriorate in the climate; contemporary furniture might break the mood. Mélissa's solution was to create nearly all the furnishings—beds, tables, and banquettes—out of stone and concrete, built into the walls and floors. "It doesn't look it, but the furniture is all comfortable," says Mélissa. "Pillows follow the contours of the furniture."

THE BUILDING techniques used also hark back to the past. "I used plaster for the walls and ceilings and cement for the floor, tabletops, and kitchen counters," she says, "and had it polished by local craftsmen using traditional tools." Mélissa also designed all the rugs and fabrics, in patterns suggested by the compositions made when the sun moves over the house's exterior.

Mélissa extended that illusion of light and shade into the interior. "Because it is dark inside," she explains, "I used a range of shades of yellow, salmon, bluish purple, green, and terra-cotta in each of the rooms. That makes it look like there is always a play of sun and shade." The ancients would surely have approved.





■ A mysterious-looking staircase, opposite page, designed by Mélissa, connects the second and third levels of the house on the interior. ■ For her bedroom, above, Mélissa designed the "step" rug for Odegard, NYC, as well as the bed and its surround of stone and reinforced concrete. The bedcover is linen, handwoven by the EOT Arts and Crafts Workshop, Santorini. The wood and straw chair is by Laskaris, Athens. ■ Even when hanging out laundry, left, Mélissa enjoys a spectacular view. Sources, see back of book.



A NEW YORK APARTMENT BY ARCHITECTS PEGGY DEAMER AND SCO



Repeated elements, like maple paneling and doors, maintain the continuity of the open-plan apartment. The club chairs, covered in Royal Hide from Edelman Leather, are a Jean-Michel Frank design from Pucci International, NYC. The Hugues Chevalier daybed, covered in Limousine cloth by Gretchen Bellinger, Inc., is from Studium V, NYC.

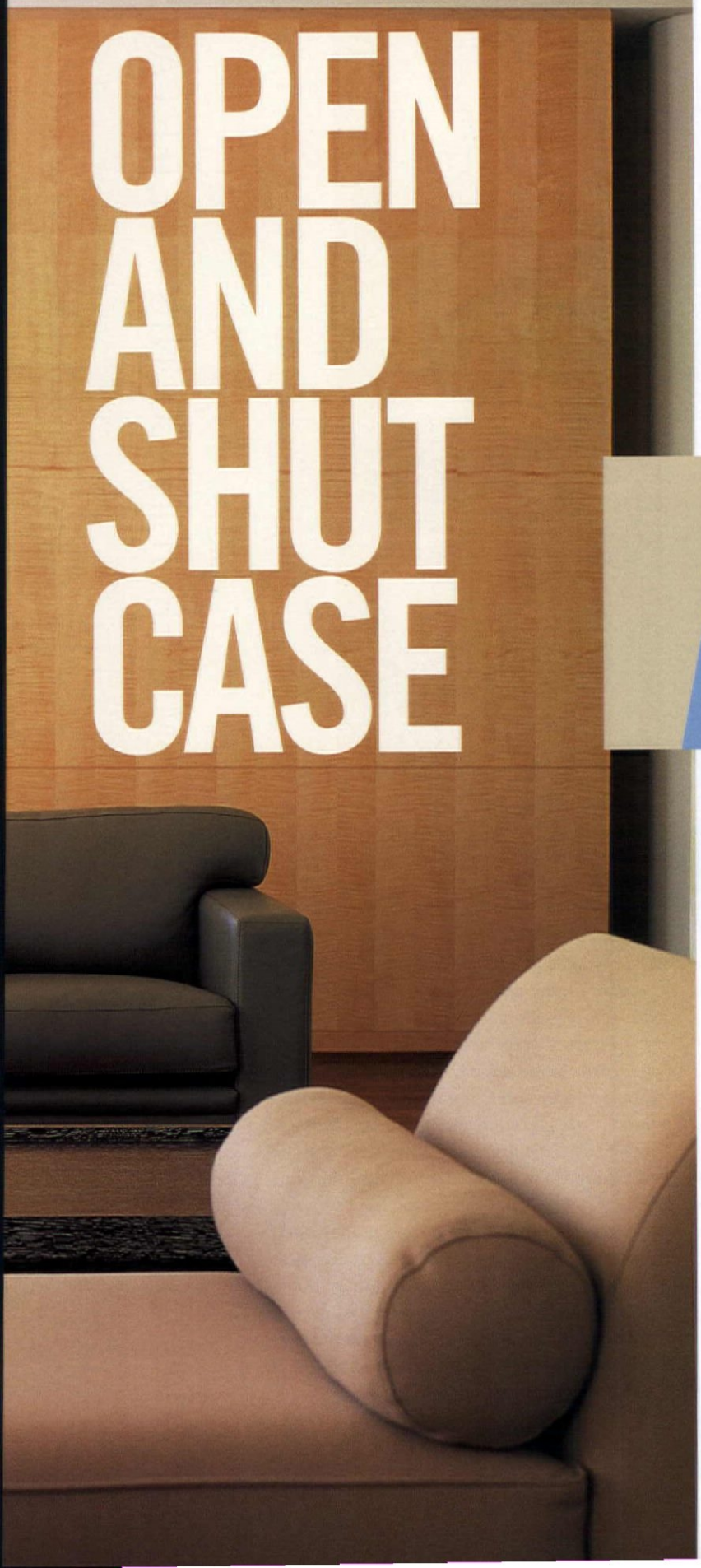
HILLIPS AND DESIGNER PETER CARLSON IS AT ONCE SLEEK AND LUSH

OPEN AND SHUT CASE

BY WENDY MOONAN

PHOTOGRAPHED BY MELANIE ACEVEDO

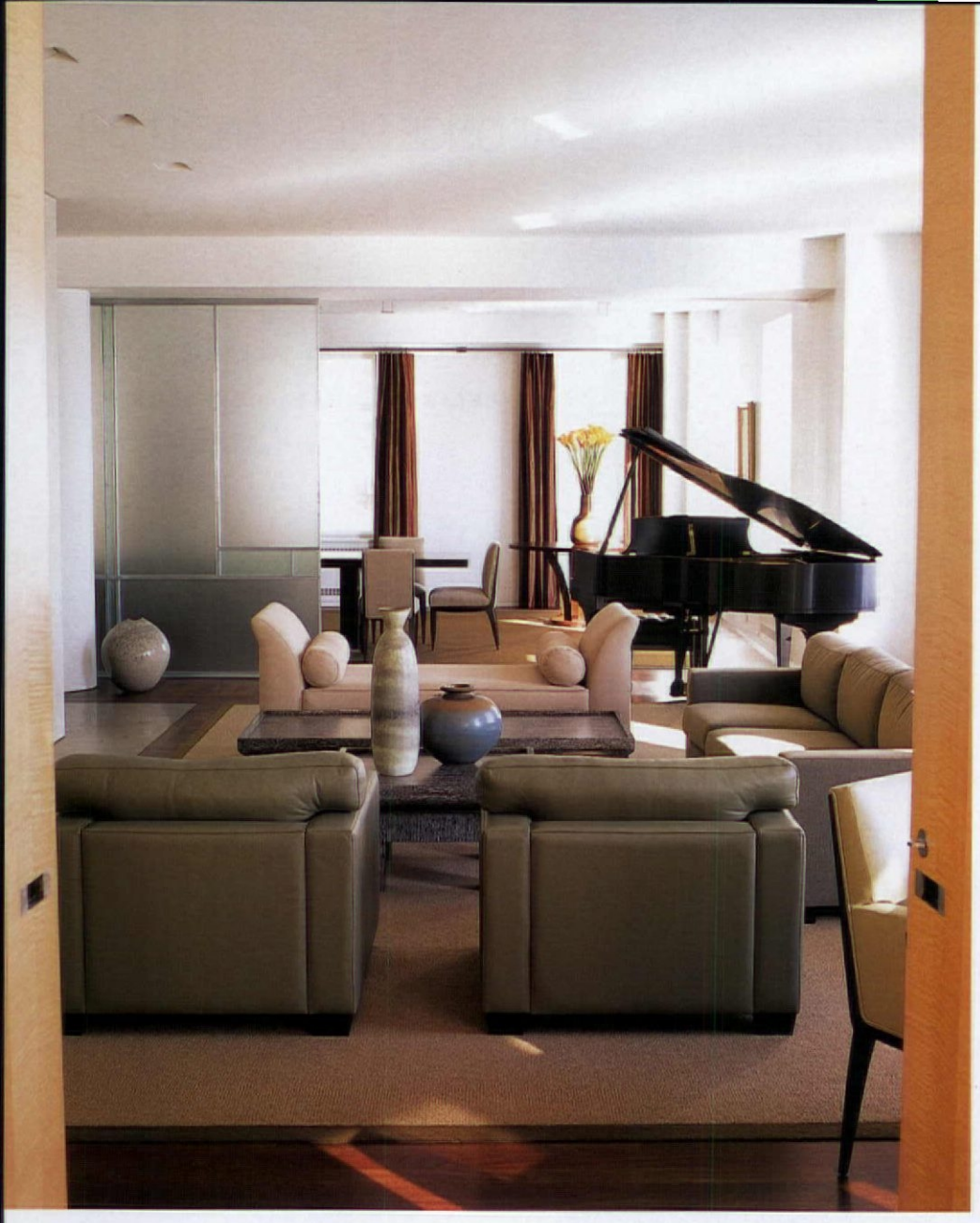
STYLED BY MICHAEL REYNOLDS



A MINIMALIST interior is like a jewelry setting: the architecture is holding the objects within the space," says Peter Carlson, a Lyme, Connecticut, interior designer, describing a serene Manhattan loft he recently completed with the New York City architecture firm Deamer + Phillips. "Creating such a place is an invisible art."

He was praising the architects, a young husband-and-wife team, who gutted and completely reconfigured the warren of rooms that comprised the 5,300-square-foot apartment overlooking the East River. "They stripped the place down to the I beams and rebuilt it," Carlson continues. "It has to be perfect. With minimalism, everything counts. Because it's so simplified, you don't have any leeway to make mistakes. There are no moldings or window casings to cover up errors. Work like this doesn't just happen."

The clients, a Manhattan couple who bought the floor-through, on a high floor of a prewar building with magnificent light and views, were clever enough to hire the architects and interior designer at the same time.



"IT HAS TO BE PERFECT. WITH MINIMALISM, EVERYTHING COUNTS" —PETER CARLSON

"They took a team approach toward the project," Carlson says of his fourth collaboration with Deamer + Phillips, who recommended him. "I have always found that the earlier everyone is in, the more you work together and the better the result."

The program was simple. Empty nesters, the clients are classical music lovers who like to encourage young musicians, and frequently sponsor children's concerts in their home. They needed a space that was large enough to seat 50 to 100 people for recitals, yet intimate enough for small dinner parties. Architect Scott Phillips says his concept from the beginning was "to liberate the space." As he recalls: "I suggested a melding of the foyer with the living and dining rooms, so you couldn't tell where one room ends and another begins."

The impact of the architects' plan is immediate. A visitor steps past the freestanding plaster wall that delineates the foyer and into the main living and dining area, a light-saturated space with breathtaking views. The architects inserted translucent glass sliding doors, which can completely close off the dining room from the foyer and living room. New tilt-turn windows are glazed in superwhite glass that is free of the usual green tint. The dark-stained mahogany floor features an inlaid limestone rectangle, which has the visual effect of a rug.

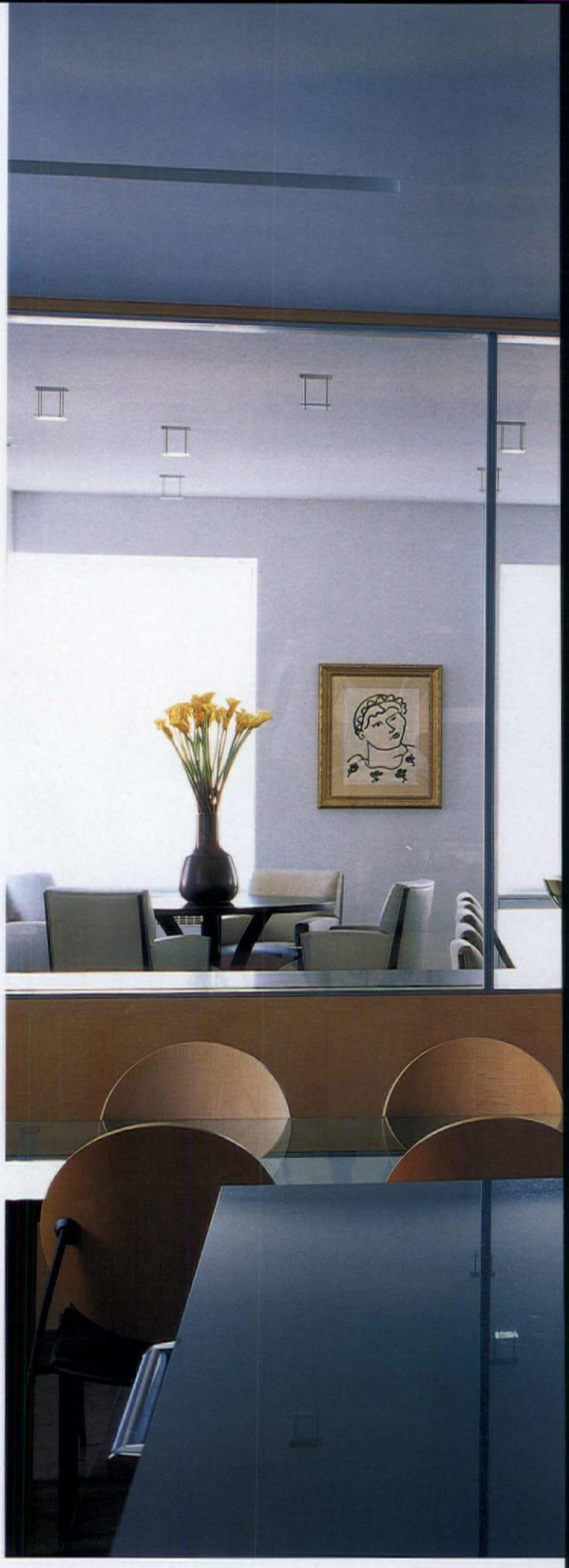
Deamer + Phillips were disciplined in their choice of palette and materials: putty-gray limestone; dark mahogany; blond, book-matched maple; and white scratch-coat plaster. "We knew we could get the requisite richness from the materials," says Peggy Deamer, who is also a professor of architecture at Yale.

For Carlson, "Designing the interior became all about the volume of the pieces in the spaces." For example, for the living



Steel and etched-glass sliding doors, this page, can be used to close off the dining room. The ceramics in the living room are from Wyeth, NYC; the carpet is from V'Soske Incorporated, NYC. ■ The dining area, opposite page, background, features Mattaliano Flea Market #1 dining chairs, from Holly Hunt Ltd., NYC. The taffeta curtains are by Anthony Lawrence-Belfair, NYC.





room, he chose a large round table designed by Christian Liaigre, and overscaled upholstered pieces designed by Jean-Michel Frank. He custom-designed four limed-oak coffee tables on casters that can be joined to create one giant table, or rolled out of the way during concerts.

For the dining room, he specified an 11-foot ebonized mahogany table with extra leaves. The dining room chairs have leather and wool upholstery that matches the chairs in the living room, allowing the couple to use all the pieces at once to seat 24 for dinner.

Carlson softened the starkness of the room by adding taffeta curtains that billow like ball gowns. "I tried to be respectful of the architecture, but playful," he says. "I concentrated on color and voluptuous texture."

During parties, a mirrored-glass sliding panel closes off the dining room, right, from the kitchen, which features custom maple, stainless steel, and S.A. Bendheim glass cabinetry, Dakota Jackson chairs, and a Kohler faucet. ■ The view from the foyer, above, takes in a beautiful Tang dynasty torso from China.

After two years of work, the apartment looks so simple that one might guess the job was easy. "There is something ineffable about it," Carlson says. "It's like the perfect black dress. It's not the cost but the fit, the fabric, and the way it drapes. It's the world of difference when it works." And when it does, as in the apartment Carlson designed with Deamer + Phillips, it's just right for any occasion.


"BECAUSE THE SPACES OPEN INTO EACH OTHER, WE USED MATERIALS THAT WOULD CARRY OVER FROM ONE ROOM TO THE NEXT"—PEGGY DEAMER


THE CLIENTS WANTED A SPACE FLEXIBLE
ENOUGH TO ACCOMMODATE BOTH
LARGE GROUPS AT MUSIC RECITALS AND
SMALL, INTIMATE DINNER PARTIES

A serene, sleek Ben Nicholson painting sets the tone in the master bedroom, this page. Casella Lighting reading lamps, from The Lighting Center Ltd., NYC, flank the bed; the French Art Deco armchair was found at Karl Kemp & Associates, Ltd., NYC. The bed linens are from Calvin Klein Home. ■ The bronze bowl used as a centerpiece in the dining room, opposite page, is from Wyeth. The custom-made lacquered table was designed by Peter Carlson. Sources, see back of book.



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DOMESTIC BLISS

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Water Music: **Pages 75-80**, Sanderson Hotel, 50 Berners Street, London W13 3AD, United Kingdom. 011-44-207-300-9500. Chris Curtis Studio, Route 108, Stowe, VT. 802-253-8943. www.christophercurtis.com. Jennifer Post Design, 25 East 67th Street, New York City 10021. 212-734-7994. Alberta Ferretti, Philosophy, 452 West Broadway, New York City 10012. 212-460-5500. www.philosophy.it. Clodagh Design Works, 670 Broadway, New York City 10012. 212-780-5300. www.clodagh.com. David Ling, David Ling Architect, New York City. 212-982-7089. www.lingarch.com. Buzz: **Page 82**, Donghia. 800-DONGHIA. Available through architects and designers. Pucci International, New York City. 212-633-0452. Available through architects and designers. Extra! **Page 86**, H.K. Design, 1600 West 22nd Street, Minneapolis, MN 55405. 612-377-2239. Clodagh Design Works, 670 Broadway, New York City 10012. 212-780-5300. www.clodagh.com. Gruppo Valli & Valli, 150 East 58th Street, 4th Floor, New York City 10155. 877-326-2565. Plant Parentage, Southampton, NY. 631-283-4810. Dig It: **Page 92**, Heronswood Nursery Ltd., 7530 Northeast 288th Street, Kingston, WA 98346. 360-297-4172. www.heronswood.com. Shady Oaks Nursery, P.O. Box 708, Waseca, MN 56093. 800-504-8006. www.shadyoaks.com. Road Trip: **Page 98**, Arquitectonica, 550 Brickell Avenue, Suite 200, Miami, FL 33131. 305-372-1812. American Airlines Arena. www.nba.com/heat/arena.html. The Coast: **Page 106**, Barbara Barry Inc., 9526 Pico Boulevard, Los Angeles. CA 90035. 310-276-9977. Lief, 8922 Beverly Blvd., Los Angeles, CA 90048. 310-550-8118. Denmark 50, 7974 Melrose Avenue, Los Angeles, CA 90046. 323-852-0400. Barbara Callas, Steven Shortridge, Shortridge Architects, 3621 Hayden Avenue, Culver City, CA 90232. 310-652-8087. Euro Bliss: **Page 108**, George Carter, Silverstone Farm, North Elmham, Norfolk NR20 5EX, United Kingdom. 011-44-136-266-8130. Allison Armour Wilson, pieces may be viewed by appointment only, 011-44-129-387-1575. allisona@netcomuk.co.uk.



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HUNTING & GATHERING

Pages 113-148

Page 114, (#2) Marimekko, 698 Madison Avenue, New York City 10021. 212-838-3842. Marimekko **fabrics** available through DelGreco Textiles Inc., New York City. 888-343-7285. Available through architects and designers. **Page 116**, (#7) Satin Band Irish linen damask **tablecloth**, $720, and **napkin**, $48, E. Braun & Co., 717 Madison Avenue, New York City 10021. 800-372-7286. (#8) Oasi **chair**, available from Domus Design Collection, in various fabrics or leather, 181 Madison Avenue, New York City 10016. 212-685-0800. **Page 120**, (#10) McGuire Furniture Co., San Francisco. 415-626-1414. Available through architects and designers. (#12) Teuscher, 620 Fifth Avenue, New York City. 212-246-4416. (#13) 59-inch-width **garden bench**, pictured; also comes in 94.375-inch-width. **Page 126**, (#22) Vetricolor 20 **tiles**, Bisazza, 12 West 23rd Street, 3rd Floor, New York City 10010. 212-463-0624. Miami, FL. 305-597-4099. (#24) Restoration Hardware, 15 Koch Road, Suite J, Corte Madera, CA 94925. www.restorationhardware.com. **Page 134**, (#39) The Silk Trading Company. www.silktrading.com. (#42) Herman Miller. www.hermanmiller.com. **Page 136**, (#43) Sag Harbor Soap. Sag Harbor, NY. 631-725-3892. www.sagharborsoap.com. **Soaps** made by Two Leaf Handcrafted Soap Co., 1579 Farmers Lane, Santa Rosa, CA 95405. 707-591-0121. www.twoleaf.com. **Page 138**, (#50) Waterworks. www.waterworks.com. **Page 140**, (#51) Artemide. www.artemide.com. **Page 142**, (#54) Acqua di Parma. www.acquadiparma.it. **Page 144**, (#61) Donghia. 800-DONGHIA. Available through architects and designers. **Page 146**, (#62) Seed Inc., 76 Greene Street, Suite 3A, New York City 10012. 212-226-0976. **Page 148**, (#67) Paragon Sports. www.paragonsports.com.

OBJECT LESSON

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Melrose Avenue, Los Angeles, CA 90069. 310-657-7150.
Page 158, Salt, 117 Oxo Tower Wharf, Bargehouse Street, London SE1 9PH, England. 011-44-20-7593-0007.
Page 160, Three Weavers, 1349 East 40th Street, Houston, TX 77022. 800-526-5929. www.threeweavers.com.

DEALER'S CHOICE

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Gallery Dai Ichi Arts, Ltd., 24 West 57th Street, 6th Floor, New York City 10019. 212-262-0239.

PHOTOGRAPHY

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Bonni Benrubi Gallery, 52 East 76th Street, New York City. 212-517-3766. The Neuberger Museum of Arts, 735 Anderson Hill Road, Purchase, NY 10577. www.neuberger.org.

HISTORY

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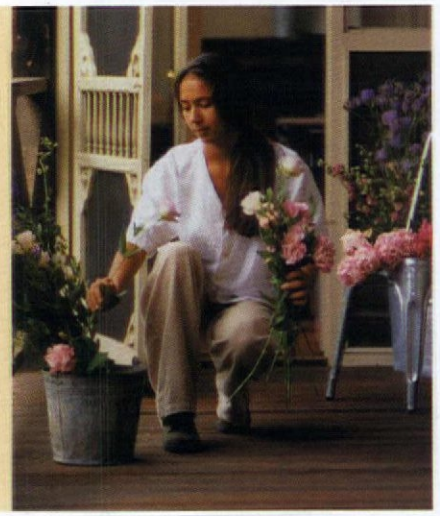
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Vellum X cabinet and **Cee chair**, designed by Kerry Joyce, available at James Jennings Furniture, 8471 Melrose Avenue, West Hollywood, CA 90069. 323-655-7823. **Fine artwork** from Cavaliero Fine Arts, 242 West 36th Street, 8th Floor, New York City 10018. 212-947-1031. www.cavalierofinearts.com.

PLANE LANGUAGE

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Interior designer Kerry Joyce, **associate designer** Jennifer Davis, Kerry Joyce Associates, Inc., 115 North La Brea Avenue, Los Angeles, CA 90036. 323-938-4442. **Architect**, Ricardo Legorreta, Mexico City, Mexico. 011-52-5-25-1-96-98. **Landscape designer**, Mia Lehrer, Mia Lehrer Associates, 3780 Wilshire Boulevard, Suite 1100, Los Angeles, CA 90010. 213-384-3844. **Fine artwork** from Cavaliero Fine Arts, 242 West 36th Street, 8th Floor, New York City 10018. 212-947-1031. www.cavalierofinearts.com.
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Pages 242-243, F.C. Construction, 11693 San Vincente Boulevard, Suite 154, Los Angeles, CA 90049. 310-973-2517.
Pages 244-245, James Jennings Furniture, 8471 Melrose Avenue, West Hollywood, CA 90069. 323-655-7823. Caldelle Leather, 1649 12th Street, Santa Monica, CA 90404. 310-314-8800. www.caldelle.com.
Pages 246-247, Coraggio Textiles, New York City. 212-758-9885. Available through architects and designers. Hokanson. 800-243-7771. Available through architects and designers. **Follot coffee table**, and **side tables**, from the left: **Coty table**, **JMF table**, and **Marret table**, all from the Kerry Joyce Collection at James Jennings Furniture. **Mirror**, Jerry Solomon Enterprises, 960 North La Brea Avenue, Los Angeles, CA 90038. 323-851-7241. www.solomonframe.com.
Pages 248-249, Shelter, 7920 Beverly Boulevard, Los Angeles, CA 90048. 323-937-3222. 1433 Fifth Street, Santa Monica, CA 90401. 310-451-3536. www.shelterfurniture.com. **Lulu lamp**, James Jennings Furniture.

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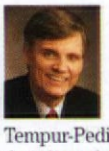
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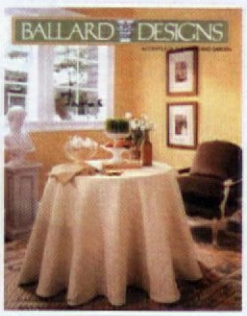
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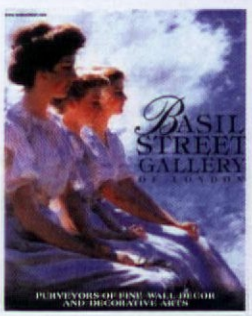
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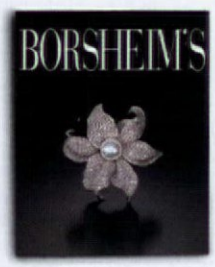
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Sources

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City, NY 11105. 800-366-1853.

Pages 256-257, Chelsea Textiles, London. 011-44-207-584-1165. In the United States, Chelsea Editions, New York City. 212-758-0005. Available through architects and designers. **Seagrass rug**, in the bedroom, available through Pottery Barn. 800-922-5507.

HIGH LIFE

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Mulholland Brothers of San Francisco, 190 Napoleon Street, San Francisco, CA 94124. 877-685-4655. www.mulhollandbrothers.com.

CELEBRATING THE SPIRIT

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Architects, Piero Sartogo and Nathalie Grenon, Sartogo Architetti, Rome, Italy. 011-39-06-445-7144.

Pages 266-267, Busatti, Anghiari, Italy. 011-39-05-75-78-80-13. **Senna chair**, by E. Gunnar Asplund, Cassina. 800-770-3568. www.cassina.it. Chair is no longer in production.

SCULPTING THE SPACE

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Architect, Pip Horne, Pip Horne Architecture & Design, 326 Portobello Road, London W10 5RU. 011-44-208-960-8364. Liliane Fawcett of Themes & Variations, 231 Westbourne Grove, London W11 2SE. 011-44-207-727-5531. Anish Kapoor **artwork** can be found at the Lisson Gallery London Ltd., 67 Lisson Street, London NW15DA. 011-44-207-724-2739.

Pages 272-273, Peter Joseph **artwork** can be found at Lisson Gallery London Ltd., 67 Lisson Street, London NW15DA. 011-44-207-724-2739.

Pages 274-275, Harrods. 800-HARRODS. www.harrods.com.



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Pages 276-277, Holly Hunt Ltd. 800-229-8559. www.hollyhunt.com. Allegra Hicks Design, London. 011-44-207-351-9696.

COME TO YOUR SENSES

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Pages 278-279, Jacques Carcanagues Inc., 106 Spring Street, New York City 10012. 212-925-8110. William Lipton Ltd., 27 East 61st Street, New York City 10021. 212-751-8131.

Pages 280-281, Bergdorf Goodman, 754 Fifth Avenue, New York City 10019. 212-872-8610. Old Newbury Crafters, 36 Main Street, P.O. Box 196, Amesbury, MA. 01913. 978-388-0983. Buitoni & Garretti, 1006 Madison Avenue, New York City 10021. 212-452-4646.

Pages 282-283, Penn & Fletcher Inc., 242 West 30th Street, New York City 10001. 212-239-6868. Georg Jensen, 683 Madison, New York City 10021. 212-759-6457.

Pages 284-285, Alan Moss, 436 Lafayette Street, New York City 10003.
Pages 286-287, Furniture Co., 818 Greenwich Street, New York City 10014. 212-352-2010. Muriel Grateau, Studio 29, 29/31 Rue de Valois, Paris 75001. 011-33-1-40-20-90-30. Moss, 146 Greene Street, New York City 10012. 212-226-2190. Calvin Klein Home, 205 West 39th Street, New York City. 800-294-7978.

SIGNATURES IN TIME
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Garden designer, Fernando Caruncho, Fernando Caruncho & Associates, S.L., Madrid, Spain. 011-34-91-657-01-61. www.fernando-caruncho.com.

ABOVE THE WINE DARK SEA
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Architect, Lilia Mélissa, Deliyanni 29, 14562 Kifisia, Athens, Greece. 011-301-801-8530. **Pages 304-305**, Odegard, Inc., 200 Lexington Avenue, Suite 1206, New York City 10016. 212-545-0069.

OPEN AND SHUT CASE
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Architects, Peggy Deamer and Scott Phillips, Deamer + Phillips, 145 Hudson Street, New York City 10013. 212-925-4564. **Interior designer**, Peter F. Carlson, Peter F. Carlson & Associates, 162 Joshuatown Road, Lyme, CT 06371. 860-434-3744. **Pages 306-307**, Edelman Leather. 800-886-8339. Available through architects and designers. Pucci International, New York City. 212-633-0452. Available through architects and designers. Gretchen Bellinger, Inc., Cohoes, NY. 518-235-2828. Studium V, Inc., 150 East 58th Street, 5th Floor, New York City 10155. 212-486-1811. Limed oak **coffee tables**, Ventry, Ltd., NJ. 732-872-7300. Christian Liagre Tonneau **table**, back left, Holly Hunt, Ltd. 800-229-8559. www.hollyhunt.com. **Ceramic vases**, courtesy of Wyeth, 151 Franklin Street, New York City 10013. **Pages 308-309**, V'Soske Incorporated, 155 East 56th Street, New York City 10022. 212-688-1150. Anthony Lawrence-Belfair, New York City. 212-206-8820. www.anthonylawrence.com. Available through architects and designers. **Table** behind piano, Studium V. Etched-glass **doors** with electroplated steel frames, S.A. Bendheim. 800-221-7379. www.bendheim.com. **Pages 310-311**, Dakota Jackson, New York City. 212-838-9444. Available through architects and designers. Coralais **faucet**, Kohler Co. 800-4-KOHLER. ww.kohlerco.com. **Aero table**, ICF Group, 920 Broadway, 5th Floor, New York City. 212-388-1000. Or call, toll-free, 800-237-1625. www.icfgroup.com. **Pages 312-313**, The Lighting Center, Ltd., 240 East 59th Street, New York City 10022. 212-888-8380. Karl Kemp & Associates, Ltd., 29 East 10th Street, New York City 10003. 212-254-1877. Calvin Klein Home, 205 West 39th Street, New York City. 800-294-7978. The **Margaret carpet**, in Cappuccino, is from Stark Carpets, New York City. 212-752-9000. Available through architects and designers.



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Classic teddy bear, in mohair, $285, by Steiff, available through L'Art De Vivre Catalog, 11 East 26th Street, 15th Floor, New York City 10010. 800-411-6515.

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CORRECTIONS
In the July 2000 issue, the **interior designer** for "Touch Wood" was Klein Stuart; for Arthur Brett & Sons product information and showroom locations in the United States, call 336-886-7102. In the August 2000 issue, the **stylist** for "Home of the Brave" was David Feld.

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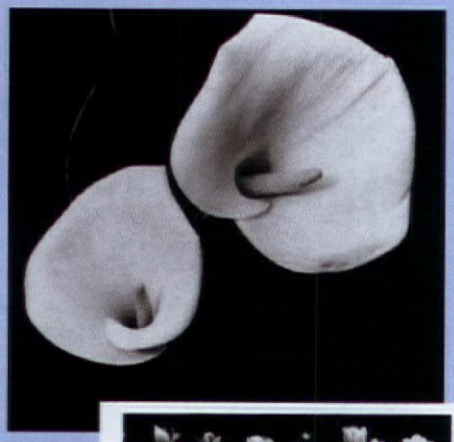
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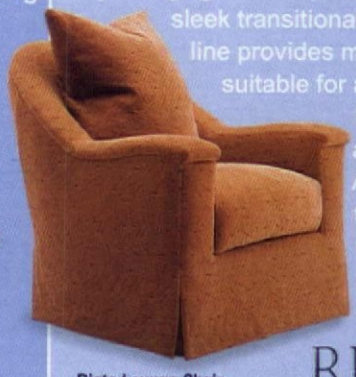
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54. Odegard, Inc.: Carpets from Odegard, Inc. are the benchmark for quality in design and materials for hand-knotted carpets from Nepal. Shown at Odegard, Inc., the New York Design Center, Suite 11206, the Washington Design Center, 300 D Street, SW, Space 519, and the Chicago Merchandise Mart, Suite 1828. For other representatives or for more information, call 800-670-8836.

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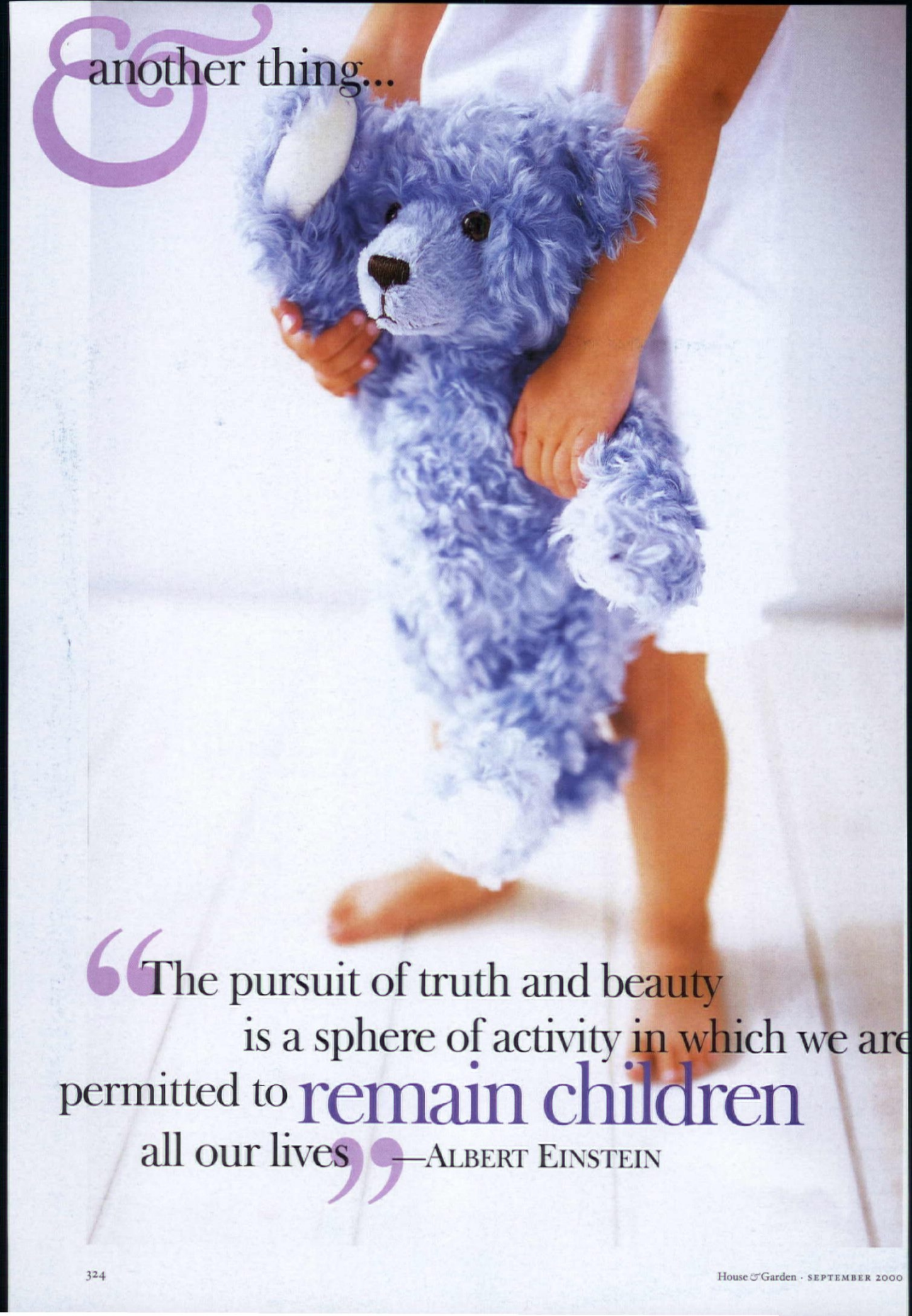
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